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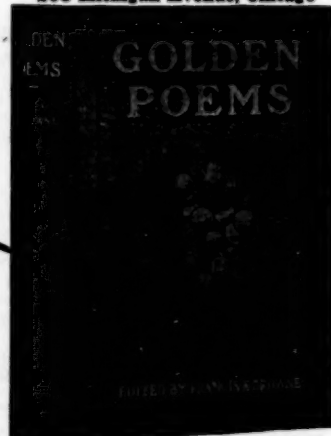
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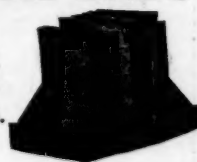
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A VOICE IN THE WILDERNESS.

Mr. William Winter occupies a unique position among our dramatic reviewers. For nearly half a century he has been steadily engaged in writing upon the interests of the stage and of the actor's profession, and his work has been unfailingly characterized by consistency of purpose and weightiness of expression. He has stood for dignity and self-respect, while his colleagues, in ever-increasing numbers, have deserted to the camp which flaunts the banners of frivolity and servility; he has defended principle against opportunism, and art against commercialism, with a stout if a saddened heart, amid the evil days and the evil tongues on which he has fallen in his advancing age. We have not always been in sympathy with his particular pronouncements, and we think that he has not always displayed the open mind—that he has found toxic qualities in work that is really tonic; but we have only unstinted admiration for the steadfastness with which he has upheld the dramatic ideal as he has envisaged it, and only gratitude for his lifelong devotion to the things which are lovely and of good report. Self-respect has compelled him to withdraw his services from the newspaper which for two score years honored itself by engaging them; but for this material loss he has for compensation the heightened esteem of all those whose approval is best worth having, and the knowledge that he is loved all the more for the enemies he has made. *Ubi libertas, ibi patria*. He has refused to wear the shackles of unprincipled journalism, and has won the franchise of the great commonwealth of those who seek and speak the truth. Incidentally, he has made himself one of the foremost among American men of letters, a distinction which no time-server can ever hope to attain.

Nevertheless, when we now hear his clear ringing accents the voice seems as of one crying in the wilderness, so far has the chorus of what passes for dramatic criticism retreated from the position which he now almost single-handed defends. The clamor of flippant vulgarity, the chatter that makes novelty its cult, the raucous praise bestowed upon every manifestation of glittering indecency and the sentimental gloss-

ing over of vice, now the sounds most prevalent in quarters where things of the stage are discussed, have gone far to drown the voice of this veteran as it puts forth its plea, now old-fashioned enough, for "joy and temperance and repose" as the remedies most needed by the diseased body dramaturgic. The plea falls upon deaf ears, so far has the theatre-going public gone in its rake's progress toward an ignoble goal, so dulled has its theatrical sense become from a diet over-seasoned with unwholesome condiments.

Our text for these remarks is afforded by an article contributed to "Harper's Weekly," in which Mr. Winter falls foul of the New York Theatrical Syndicate and its offendings. He is prompted to this deliverance by a defence of that organization undertaken by Mr. Charles Frohman in a metropolitan newspaper. Mr. Frohman has some good things to his credit, and is not personally answerable for all the sins of the Syndicate; but in standing as the apologist for most of its unconscionable proceedings, he makes himself a fair object for attack. After all, the man who could decide upon such an artistic outrage as that of presenting a woman, no matter how estimable and accomplished, and a diminutive woman at that, in the titular rôle of "Chantecler," lays himself open to the imputation that he is *capable de tout*, like the prophet Habakkuk in Voltaire's witty saying. And since he defends the methods of the Syndicate, it is not improper, for the purpose of the argument, to lay them upon his shoulders.

Mr. Winter finds no difficulty in crushing "the most active and influential of contemporary theatrical managers" beneath the weight of his own admissions and sophistical reasonings. The claim that William Shakespeare, "more than four hundred years ago," was the originator of the theatrical "trust," offers a good opening; and the critic could not have asked a better text to go on with than is found in the following ingenuous words of Mr. Frohman:

"My impression was that within very recent years several men united to systematize the conduct of the theatre, put the actor's profession on a self-respecting footing, guard the playwright against piracy, protect the managers of theatrical companies against unfair competition, at the same time obliging them to keep faith with managers of theatres."

Several vulnerable points are noticeable in this statement, and Mr. Winter puts his finger upon all of them. The impudent plea that one of the aims of the Syndicate is to "put the actor's profession on a self-respecting footing" arouses his hottest indignation, and he draws upon his

extensive knowledge of theatrical history in America to expose the hollow pretence of such an assumption. It seems quite clear, on the whole, that we had self-respecting actors before the days of the palmy present had dawned; and the numerous modern instances of trickery and coercion which are adduced seem to indicate that Mr. Frohman's notions of what constitutes self-respect are curiously inverted.

The pretence that the Syndicate provides a safeguard against unfair competition is almost equally hollow and hypocritical. One thinks of Mme. Bernhardt playing in circus tents, and Mrs. Fiske in shabby second-rate houses, because they refused to submit to the insolent dictation of the monopolists. One thinks of the boycotting tactics practised upon Augustin Daly because he rebelled against the tyranny of the "closed shop." One thinks of the bulldozing policy which has marked such men as Mr. Mantell and Mr. Belasco and Mr. Faversham for its victims. One thinks of the exclusion from the Syndicate theatres of a critic like Mr. Metcalfe, and of the deposition from his critical post of Mr. Winter himself, for no other offence than that of daring to speak the truth and of maintaining the right of independent judgment. No, the theory of fair and free competition is not even specious; no man knows better than its hypocritical proponent that "the Syndicate is a despotic, arrogant monopoly, organized and conducted for the one purpose, and no other, of 'cornering the market' in theatrical affairs, and gathering wealth for the few speculators who have combined to batten on what they call public amusements."

In the matter of the recent flooding of our stage by the sewage of vulgarity and indecency, Mr. Frohman has nothing less feeble to urge than the plea that "what the public wants is what they ought to have." We have recently discussed this subject on our own account, and would gladly re-state, did space permit, using Mr. Winter's own words of indignant repudiation, the only view of the matter that has anything to do with ethical principle. Our critic's *reductio ad absurdum* of the shameful proposition is elaborate, vigorous, and picturesque. In more general terms, the only belief possible to a man who does not flout the very idea of the individual's responsibility for his acts is formulated by Mr. Winter in a statement that could not well be finer or more impressive.

"When a man assumes to employ any one of the fine arts as a means of 'doing business,' he is, likewise, undertaking — whether he knows it or not, and whether

he intends it or not — to mould and guide the public taste, to influence the direction of the public thought, and to affect the condition of the public morals: accordingly, such a man therein assumes a responsibility much higher, much more serious, than that which is incurred in the adoption of any strictly and exclusively *business* pursuit: and, while the obligations of honor and honesty rest with equal weight upon all workers, in all branches of human industry, those obligations are inexorable and peculiarly sacred in the ministration of intellectual, moral, and spiritual forces. It is one thing to deal in dry-goods and groceries; it is another and vastly different thing to deal in the dissemination of thoughts and feelings."

Turning back to our Ruskin, we find the same doctrine expounded with the same earnest conviction: "It is physically impossible for a well-educated, intelligent, or brave man to make money the chief object of his thoughts." With all such men "their work is first, their fee second — very important always, but still second." Our theatrical interests can never be safe unless they are in the hands of men who are prepared to accept this principle with all its implications.

OSCAR WILDE'S PLACE IN LITERATURE.

After a decade of noisy oblivion, the writings of Oscar Wilde have received the recognition of a definitive edition, worthy as to form and complete in contents.* No longer need we contend with the pornographic stock-broker at the book-auction, or shake our heads over the excessive prices of items listed in the catalogues under the dreadful caption of *Oscariana*. However, no one but the collector will complain that Wilde is no longer a rarity. Now at last we can fight in the light: we may "adopt an attitude," to use a phrase of Wilde's own, toward a definitely presented literary talent; and even the apologists who plead that Villon was a rascal and Shakespeare a poacher, may judge whether or not we shall forget that the "apostle of the English Renaissance" was an improper person.

Will Wilde survive? The answer lies in these substantial volumes; the evidence is all in, though it may be over-early to discuss it. What strikes one first is the range of the writings: there are plays, novels, poems, essays, art-criticism, book-

reviews, and autobiography; nothing is lacking but history and the "miscellaneous divinity" of the old-book stores! Wilde preferred making history to writing it (we are still trying to forget the lily!); and if he worshipped Pater's style, he did not care in the least for patristic literature. Here, therefore, we must content ourselves with the Pre-Raphaelite lyrics, filled with æsthetic religiosity as the poems of Dante Gabriel Rossetti: charming decorative pieces surely, but insincere in spirit as most of our modern cathedral glass. Mediæval feeling, after all, can hardly be reproduced in a copy of a copy.

Rossetti is but one of Wilde's literary models; every great poet of the Victorian age finds a second immortality in his verses. They pass before us in "The Garden of Eros" — Keats, Shelley, Swinburne, Morris, and the poet-painter himself. But if we add to these self-confessed mentors most of the other great English poets, and to these Homer and the Greeks, and Dante, and a few of the lyrists of France, we shall get a better idea of the range of his reading and the strength of his memory. No academic ear is needed to detect this; echo follows echo as in a musical comedy. "The true artist is known," said Wilde in one of his reviews, "by the use he makes of what he annexes; and he annexes everything." So our poet modestly lived up to his maxim, aware that in literature at least there is no Monroe Doctrine. Had not Molière said, before him, "Je prends mon bien où je le trouve"? Like Molière, we are all plagiarists — though hardly, perhaps, with such an excuse; and some Elysian day, when all but the scholars have ceased to read the classics, judicious plagiarism may become a literary virtue, supported by a socialistic culture and justified by the pedagogic theories of Rousseau.

So perhaps might Wilde have justified his imitations. But his plagiarism was of the old-fashioned sturdier sort, like Shakespeare's or Molière's. He copied from other poets, hoping, as all plagiarists hope, that in the course of time others might copy him. He copied himself, to show that he was not unworthy of the compliment. Did not Homer repeat his adjectives, his similes? So in these books the best refuses to be hidden, and telling epithets, aphorisms, and puns reappear like comets in the cosmic life. Over a score of the epigrams in "A Woman of No Importance" are taken from "Dorian Gray." Like the bird in Browning's verses, Wilde

"Sings each song twice over,

Lest you should think he never could recapture
The first fine careless rapture."

One cannot see how much of the early verse can survive. We soon tire of hydromel, and a Keats devoid of genius becomes the most dreadful of literary diets. Alas for Wilde! he feasted too long on ambrosia, and drank too deeply of his "poppy-seeded wine." To read his verse at all is cloying, and to read much of it is like a literary debauch. The best things are the Sonnets, in which the imagery is definitely limited by the form: there at least the reader is sure of one thought for every

* This edition was planned and published some two years ago by the English firm of Methuen & Co., with the authorization and cooperation of Wilde's literary executor, Mr. Robert Ross. The set comprised fourteen volumes, beautifully printed on hand-made paper, the edition being limited to a thousand copies. By arrangement with the English publishers, Messrs. John W. Luce & Co. of Boston have used the plates of this edition for an American reprint, much less expensive in price, but naturally also less attractive in paper, presswork, and binding. Besides their limited *édition de luxe*, referred to above, Messrs. Methuen have within the past few months completed a popular-priced library edition of Wilde's works, printed from new plates, and issued in twelve volumes; this, however, does not contain all of the matter presented in the limited edition.

fourteen lines. Next to these come, not the "Pagan" verses, far too morbidly romantic to be Greek, but the pastel-like pictures inspired by Gautier, some of which have all the delicate impressionism of *Emaux et Camées*. What could be better in its way than this:

"LA FUITE DE LA LUNE.

"To outer senses there is peace,
A dreamy peace on either hand,
Deep silence in the shadowy land,
Deep silence where the shadows cease.

"Save for a cry that echoes shrill
From some lone bird disconsolate;
A corncrake calling to its mate;
The answer from the misty hill.

"And suddenly the moon withdraws
Her sickle from the lightening skies,
And to her sombre cavern flies,
Wrapped in a veil of yellow gauze."

No minor poet in England ever attained a more thorough mastery of technique than Wilde: we see it in the sonnets, as nearly perfect in construction as the study of Milton could make them; we see it pushed to the extreme of *l'art pour l'art* in that bit of Byzantine mosaic, "The Sphinx." Yet of these early poems none are to be found in the anthologies save "Ave Imperatrix," which alone catches a breath of national feeling in an adequate chord. Most of them, to be sure, are esoteric; when we read them we wonder what is the matter, but when we have read them we conclude that there is n't any. Never did Wilde conform more closely to his maxim, "Youth is rarely original."

"The Ballad of Reading Gaol" was written fifteen years later. We all remember how it was received; we remember — alas! — how it was compared to "The Ancient Mariner." Such judgments show the evils of literary journalism: they indicate that the critic has had no time to read Coleridge since his college days. "Reading Gaol" has more limpleather editions to its credit in the department stores, — but where in Wilde's ballad do we find anything like the conception, the imaginative power, and the classic simplicity of "The Ancient Mariner," whose every sentence is as full of meaning as the etcher's line? "Reading Gaol" does recall Coleridge, as "Charmides" recalls something of Keats; but the first poem is too brutal, the second too delicately indelicate, to carry out the comparison invited by occasional imitative lines. No realism, however poignant, can match the serene imaginative reality of the earlier poem; we want no paradoxes in the ballad, we want no ballad so artistic as to be artificial. And, after all, Wilde never forgets that the important thing in his poem is the manner.

The tyranny of technique is Wilde's real prison-wall. If art is not able to efface itself — *ars est celare artem* — better to write without regard for style than use the diction of "The Decay of Lying." Such prose makes one think that it is possible for an artist to be too articulate. "The world was created," said Stéphane Mallarmé, "in order to lead

up to a fine book." For Wilde, apparently, the cosmic processes led up to the paradox. "Pen, Pencil, and Poison" was built around an epigram, and "The Model Millionaire" was written for the sake of a pun. "Paradoxy is my doxy" is the basis of his artistic creed; and the principle of his method is simple contrariety. For example:

"After the death of her third husband her hair turned quite gold from grief."

"We live in an age that reads too much to be wise, and thinks too much to be beautiful."

What could be simpler than the *modus operandi*? Yet each of these phrases occurs three times in the volumes before us, with many another gem of rare and recurrent wit. Surely Wilde knew that the best of paradoxes will scarce bear repetition, and that the wittiest of epigrams loses its flavor when it becomes a refrain.

The least affected of Wilde's prose is to be found in the journalistic criticism which fills a volume and a half of the collected works; book-reviews of purely ephemeral interest, yet written with sprightly grace and wit, and full of literary judgments which will be turned against their author — when our would-be doctors fall upon the difference between Wilde's preaching and his practice! And to reward their labors, they will find some charming "purple patches"; the best of these were afterwards worked into the pages of "Intentions." Wilde might have become a critic of importance, had it been given him to outgrow his paradoxes and to chasten his style. He had a nice appreciation of all the arts, and a sense of the melodic possibilities of language that puts his best work beside that of Pater; and, unlike Pater, he never falls from music to mosaic. Truly, "Intentions" is a delightful book, — but how far below Pater, if we consider it as a collection of essays! How far below Landor in its management of the dialogue form! Wilde's adversary is always the man of straw; there is none of the play of personality, the contrast of opposite standpoints, that we find in such books as Mallock's "New Republic." Wilde could not project himself into the intellectual life of another.

This is the fault of all his work. The very types in his plays, excepting those that call for a mere surface characterization, are at heart merely dramatic phases of the moods or poses of their author. He gives them emotions, but not minds or characters; he makes them real by their repartee. They are puppets animated by puns; they bedazzle our judgment with a pyrotechnic shower of epigrams. We are carried away by it all, but we are left nothing which we can carry away. The aesthetic "katharsis" of his dramatic theories is lost sight of; we must purge our souls with paradoxes, and in improper situations make them clean. After all, the characters of these plays are not characters, for all they have the tone of good society. They are sometimes society men and women, but more often only marionettes with manners.

Marionettes, too, are the men and women of "Dorian Gray." Lord Henry Wotton, brilliant,

autobiographic, the monocled Mephisto of an ineffectual Faust, may alone be said to live, and at times the reader finds him more lively than alive. Dorian simply does not exist; he has sold his conscience for an eternal youth, — and what man can exist without a conscience? Sybil Vane is a shadow, and the painter Hallward the shadow of a shade. He is never so living as when he is slain, and his corpse sits sprawling in the dreadful attic. Only a few of the minor characters, sketched in, like the unctuous Jew of the theatre, with broad realistic touches, may be said to live even as properties. No, "Dorian Gray" is a good subject spoiled. One can imagine how Flaubert would have told the story, how Balzac would have filled it with fiery-colored life. Yet some have compared this novel to *La Peau de Chagrin*!

The shorter stories need not detain us; they are less real than the fairy-tales. We turn with pleasure to "The Happy Prince" and "The House of Pomegranates," — for the luxuriance that cloy in the poems becomes delightful when submitted to the partial restraint of a poetic prose. No one, of course, would go to Oscar Wilde for the trenchant simplicity of the German folk-tale. His are merely artistic apologies, touching life with the light satire of the drawing-room. One forgets their author, excepting when he is sticking pins into his puppets to create an artistic pathos; only then do we rebel. However, Wilde did not take his heroes seriously, nor need we. Let us be thankful that he does not, that he drags in no pompous moral, for without it these fables have all the honesty of the frankly artificial, and in their very slightness of texture lies the secret of their charm.

The case is the same with the plays. The best of the comedies have a sort of frivolous unity; they are often terribly affected, but they never affect a moral. Sincerity makes Wilde inconsistent with his art; he becomes impossible when he assumes a purpose, and intolerable when he has a paradox to prove. Could anything be worse than the essay on Socialism? But no problems spoil his plays, and when we find that the least serious of them is incomparably the best, the inference is easy. He felt too much the charm of his material; he found it easier to play with constructions than to construct a play. As a follower of *l'art pour l'art*, a purpose would spoil him, and he admitted sincerity only in his attitude toward aesthetics. Yet the value of a fundamental seriousness is nowhere more apparent than in the superiority of his art-lectures to such work as "Pen, Pencil, and Poison."

The final necessity of subduing style and spirit in a deeper unity is shown in "De Profundis." Reading Gaol, and not Oxford, gave us the final development of Wilde's prose. It is said that prisons make men liars; but it was none the less a prison that made "De Profundis" sincere. Here first his art attains its final unity, — a unity of spirit and form which puts certain pages of his confession almost beyond criticism. All of his early work, in

comparison, seems little more than a promise; for here alone he attains the simplicity of great art.

When we add to this its value as a "document," we cannot doubt that "De Profundis" will survive. It is a pity that this is all we can be sure of. But "The Ballad of Reading Gaol" contains too much alloy; if it becomes a classic our classics will have lived. The art-criticism, the æsthetic "philosophy," will be stolen and rewritten, as it was originally stolen and rewritten by Wilde. The life of the plays is limited by the life of their paradoxes, as we can see from the puns in Shakespeare; and even the fairy tales need more human nature to keep them alive. Wilde's place in literature, in so far as he concerns us, is that of a precursor: he prepared the way for Shaw's paradoxes, and the success of Chesterton is to be laid at his door. He revealed to us a certain kind of wit, but he has made some of our critics tremendously trifling. Everything considered, Wilde's literary executors would have done better to give us a selection from his works — a careful selection, with all the cheapest epigrams expunged. Not even a reviewer can read a dozen volumes of this sort with impunity!

LEWIS PIAGET SHANKS.

CASUAL COMMENT.

CENTRES OF BOOK-BUYING ACTIVITY, as of activity in general, are more numerous in northern than in southern countries. Norway and Sweden buy and read more books than do Spain and Italy. Minnesota is more intellectually alert than Mississippi. The London correspondent of the New York "Times," after some study of the British book-market, contrasts the northern and southern sections of the Kingdom, much to the advantage of the former. "It is when you get to the bracing north," he says, "that you find book-buying England in vigorous being." London, of course, is a great literary centre; but in proportion to its immense population it is a small book-buyer. Dr. Johnson affirmed that the high road to England and London was the fairest sight a Scotchman could look upon; but the road leading from England to Scotland is now one of the fairest to the view of an Englishman with books to sell. For no country of so small a population and so modest resources equals Scotland as a book-buyer. It is claimed, indeed, that she buys and reads more books *per capita* than any other country, "not even excepting America" — a country that is confessedly very self-denying in the purchase of books. "Just walk along famous Princes Street of Edinburgh," proceeds our authority, "and notice the number of bright, busy book-shops. Every other person you meet is carrying a book to or from one of those shops and libraries, and the whole sight is grateful and comforting." And it is the best books, too, that the Edinburgh folk buy, with a pardonable preference for her own famous sons, such as Scott and Stevenson. "The third old university town of Scot-

land, Aberdeen, buys books with every penny she can spare; for up there literature is pursued even if it has to be on a little oatmeal. . . . Book-buying is part and parcel of the economy of a Scottish household, and be they ever so poor Scottish people are educated. They have been for centuries, which is what makes Scotland literary, and, the Scots would probably declare, liberal in politics, meaning progressive." It is certainly in accordance with the fitness of things that the best books should find their best market in the country that has produced one of the greatest British poets, the greatest British romancer, and the most forceful and original of British prose-writers.

THE POETIC INSPIRATION OF THE SIMPLE LIFE, as contrasted with the thronging and often unwholesome suggestions of modern metropolitan existence, is hardly open to serious dispute. The question whether poets have themselves generally preferred to live the simple life as well as to sing it, is not quite so easy to decide. The London "Times," the English poet laureate, and Mr. Clement K. Shorter, editor of "The Sphere," have recently been engaged in a newspaper debate of this question. "The Times," in a well-written editorial on "The Fiction of the Simple Life," provoked the discussion, by venturing to affirm that despite all the pretty things said of the country by the poets, most of the poets have been only too glad to enjoy the comforts and amusements of urban life, Wordsworth standing out as a conspicuous exception. Mr. Alfred Austin made a vigorous rejoinder to this, but based his argument chiefly on the many and undisputed references in the poets to things rural and pastoral. "The Times" replied, and Mr. Shorter also wrote to that journal a letter of vehement dissent from Mr. Austin's opinions, saying truly that "it is not so much a question of what poets have written about the simple country life as of how far they have cared to endure it." Attention might be called also to the queer proclivity of literary persons to write, or at least to wish to write, about what they know nothing of from experience. The most entrancing stories of domestic bliss are often written by unmarried or unhappily-married men and women; the hall-bedroom boarder contributes society gossip and notes on the doings of the Four Hundred to the daily newspaper; and tales of horror and carnage and awful crime come from the pens of timid maidens and pale-faced young men.

THE PASSING OF A NOTED NATURALIST and a distinguished contributor to the literature of natural science is noted with regret in the sudden death, March 28, of Professor Alexander Agassiz, at the age of seventy-five. Gifted son of a gifted father, he shone not only as an original investigator in that father's domain of science, but also as a mining engineer and a remarkably able man of business. His work at Harvard, where he stepped into Louis Agassiz's shoes without getting lost in them, and where he built up a great museum of comparative

zoölogy and made the university his pecuniary debtor to the extent of half a million dollars, is well known. His success as superintendent and then president of the Calumet and Hecla mines is to be read in the astonishing rise of Calumet and Hecla stock from next to nothing until it is now quoted at six hundred dollars a share. The elder Agassiz used to declare, when invited to turn his scientific knowledge to his own and others' pecuniary account, that he had no time to waste in money-making. The son found time to make money and to spend it beneficently, besides continuing his special researches in his favorite branches of science. His original and unostentatious ways of giving were in marked contrast with the methods pursued by some other public benefactors. When, six years ago, he was offered \$75,000 for conducting some deep-sea soundings in the Pacific, on condition that the enterprise should be known as the Carnegie-Agassiz Expedition, he promptly declined the offer and found money elsewhere—chiefly in his own pocket. The life of such a man is full of inspiration to others; and it is to be hoped that a worthy biography of Alexander Agassiz may in due time be forthcoming.

A MASTER OF SANE THINKING, and a living exponent of that rational conduct that grows naturally and inevitably out of such modes of thought, has passed away with the death, early this month, of Professor Borden Parker Bowne, of Boston University. With a sure perception of things fundamental and essential, and an impatience with all that is in the nature of superfluous ornament, Dr. Bowne was a power in the lecture-room and also a deeply impressive and strongly convincing writer. His numerous writings on philosophical and theistic subjects have had a reading not confined to English-speaking lands, some of his works having enjoyed the distinction of translation into other tongues. "The Philosophy of Theism" and "The Immanence of God" may be mentioned as among his best-known works. What was perhaps his last published utterance, "The Present Status of the Argument for Life after Death," in the January "North American Review," was remarkable for its scholarly clearness and its combined hopefulness of outlook and sober restraint. Probably no one of his books ever attained a large circulation, but he had appreciative readers who will lament his death in what may be regarded as the very prime of an intellectual worker's life. He was but little over sixty-three when he died.

THE FINAL DISPOSAL OF GIBBON'S LIBRARY is made the subject of inquiry on the part of Professor James W. Thompson, of Chicago University. "Beckford, the author of 'Vathek,'" writes Mr. Thompson in a published letter, "purchased them [Gibbon's books] for £950—'to have something to read when I passed through Lausanne,' he says. 'I shut myself up for six weeks from early in the morning until night, only now and then taking a ride.

The people thought me mad. I read myself nearly blind. I made a present of the library to my physician' (Dr. Schöll). According to a note in the appendix to George Birkbeck Hill's edition of Gibbon's 'Memoirs,' p. 339, Dr. Schöll sold half of it to an Englishman named Halliday, living in Switzerland, who, in 1876, gave it to a gentleman in Geneva. 'The other half,' according to Mr. Hill, 'was dispersed by sale, 500 volumes going to an American University.' The writer of the letter wishes the name of the university referred to by Dr. Hill. If the alleged transfer of books actually took place, it ought to be somewhat easier than finding a needle in a haystack to trace them to their present resting-place; and if the historian of the Roman Empire was a margin-scribbler, it might, as Professor Thompson observes, be interesting to note his *marginalia*.

UNITED STATES PRESIDENTS IN FICTION number considerably fewer than twenty-six, the full tale of our White House occupants up to and including the present tenant of that coveted abode. Washington, Jefferson, Zachary Taylor, Lincoln, and Grant have thus far proved the most picturesque figures for romance; while such types as Polk, Pierce, Buchanan, and Johnson have failed to move to the loftiest flights of historical fiction. Rarely, too, has a living president or ex-president been made the hero of romance. Some such honor, however, has now been paid to him who will not improbably be found by future novelists to be one of the most popularly interesting of our chief magistrates. In "The Angel of Lonesome Hill," by Mr. Frederick Landis, in the March "Scribner's Magazine," we have our famous exponent of the strenuous life, the conquering hero of African jungles and disturber of the calm of papal Rome, our energetic and versatile ex-President, figuring anonymously but unmistakably as a leading character. It would not be rash to predict that this will not be his last appearance in romance. But it probably has never before fallen to the lot of man, whether high or low in station, to be at once the star contributor to, and a fictitious character in, the same number of a magazine.

PAUL REVERE'S LANTERNS — or, rather, the lanterns of "his friend," which were hung as a signal "in the belfry arch" of the Old North Church — have shone down through the decades since 1775 with an undying light. It would be a pity now to have them extinguished by some prosaic-minded antiquary or unscrupulously scrupulous historian. Hence our pleasure in reading the following from the present sexton of the church in question. It is addressed to the editor of the Boston "Transcript," and is dated March 25. "My attention has just been called to an article recently published in your paper in which allusion is made to a statement in a Chicago paper to the effect that I had on some recent occasion expressed a doubt that the signal lanterns of Paul Revere were displayed on the tower of the

old Church in Salem street. Kindly allow me to state I have never expressed any such doubt, and that I have the fullest confidence in the old tradition. I do not see how any one who has gone into the matter impartially could entertain any other opinion. James J. Rudd, Sexton." Long may Mr. Rudd live to keep those lanterns trimmed and burning in the poetry of patriotism!

A HALE MEMORIAL PROJECT was made public on the first Sunday of this month from the pulpit of Dr. Hale's church, the South Congregational in Boston. The subject of a memorial to Edward Everett Hale has been already touched upon in these columns, and though the preservation of his late Roxbury residence, with its fine and characteristic library, as an inspiring memento of the famous philanthropist and author, seems now not likely to be the form that the memorial will take, it is gratifying to note that a thoroughly worthy and also useful plan of perpetuating his memory is at present under discussion. A great general "meeting-house," in even more than the old New England sense of that word, is advocated; and it would be devoted to the welfare of the people at large, of whatever denomination, and to the promotion of all sorts of good works. The scheme is one that Dr. Hale himself, who labored for church unity, would have heartily approved.

THE INTER-LIBRARY CIRCULATION OF BOOKS shows every year an encouraging increase. The ideal system of inter-library loans would enable any card-holder of any public library to obtain any book (allowed to circulate) from any public library in the land — or shall we say in the world? The Congressional Library is receiving and answering more and more calls upon its great collection, as are probably all the larger libraries of the country. The Newberry Library, of Chicago, reports for the past year the loan of seventy-three volumes to sixteen institutions — for the use of private applicants, we assume. A Public Library trust, as proposed by the late librarian of Columbia University, is not exactly to be desired; but a confederation for mutual service, such as now practically exists, is a gratifying development.

COMMUNICATIONS.

THE CHARM OF MRS. HUMPHRY WARD'S NOVELS

(To the Editor of THE DIAL.)

I have just been reading in your issue of April 1 the remarks of Professor E. E. Hale, Jr., on Mrs. Humphry Ward, in his review of Professor Phelps's recent book of "Essays on Modern Novelists." One may agree with Professor Hale's main contention, and yet think him rather wide of the mark when he makes technique account for the vogue of Mrs. Ward. The immediate hold of her novel may, it is true, be dependent upon the skill with which she puts together her story; but, although I am no great admirer of Mrs. Ward, I find that what holds me to her books, even over considerable

sandy tracts, is the desire to discover what is coming next. Yet although this might lead one to read one of her stories to the end, it would not account for the desire to take up another. For that kind of interest, we must look to the substance of the story. And I think in this matter the common judgment is to be trusted. To put the matter briefly, it seems to me that what Mrs. Ward has for us is a sort of gentlewomanly morbidity that suits a large public in these days of analysis and psychology. Book after book exhibits this characteristic, as life is disclosed, first in one aspect, then in another, — through Robert Elsmere in the field of religion; Marcella in the field of politics and toil; William Ashe in a study of politics and the family; Diana and Lady Rose in the workings of heredity and environment. This gentlewomanly morbidity involves, it seems to me, both the material of melodrama and the method of analysis. The melodrama explains the story interest, the analysis the feeling of self-approval with which the would-be serious-minded readers excuse their indulgence in fiction. Only one of Mrs. Ward's novels (I have not read them all, and have really studied none, so that my judgment is of the impressionistic sort) leaves with me the sense of vital passion — "David Grieve"; and one, "Sir George Tressady," is so flagrantly melodramatic in its conclusion that it has failed, I believe, of the popularity that has attended the others. At least I have never heard the book commended. The popularity of "Eleanor" I do not find accounted for by the explanation given above; at least to me the analysis was so in excess of the story that after a few chapters I was put to sleep and never woke up to resume the story and find out what happened.

WILLIAM H. POWERS.

Brookings, S. D., April 10, 1910.

"WHO'S WHO IN THE WORLD."

(To the Editor of THE DIAL.)

There is no question that there is a place for a biographical dictionary which will give in one volume concise information about the living notables in all the leading nations of the globe. The original English "Who's Who" pretends to an international character; but it is only a pretense, and a very flimsy one. Since this lack is felt, it is unfortunate that the publication which has just appeared in London, under the editorship of a gentleman with the highly floral appellation of Hyacinthe Ringrose, fails so signally to supply the need.

The "International Who's Who" seems to have had an immense deal of trouble getting itself issued. Its compiler set out to employ a very easy and effective method, — namely, to cull a list of biographies from the English "Who's Who," the pioneer of all; the French "Qui Etes-Vous?" the German "Wer Ist's," the Italian "Chi E?" and our own "Who's Who in America." He was so indiscreet, however, as to mention in a circular letter, sent out in order to collect information, that he intended to use data published by these other works; and his forgetfulness of the fact that the national volumes were protected by copyright brought down upon his head — from the American publishers at least — such a volley of commination as convinced him of the necessity of finding a different method.

Checked by the threat of prosecution for infringement of copyright, the enterprising London editor at once dispatched another circular letter, informing the

notables that each must send him a complete biographical statement couched in different language from that employed in the American volume. But the notables were annoyed. "Who's Who in America" is a responsible and influential publication, and its fulminations had had their effect. A large number of the Americans addressed failed to respond, especially as the request was accompanied by a very frank assurance that a remittance of five dollars must be forthcoming in order to secure mention. The worst feature of the English compiler's method is that the eagerness of response is in exactly inverse proportion to the real importance of him who is to respond. Mr. Job Johnson of Turkey Center is very ready to exchange a five-dollar bill for a scrap of biography; but Mr. William Dean Howells does not rate a scrap of biography so highly. Thus it comes about that the name of William Dean Howells does not appear in the "International Who's Who," but that Job Johnson of Turkey Center is there in all his glory.

Aside from its defects of method, the work is unfortunate in execution. The proof-reading is execrable. Some of the notables will never recognize their names. Dozens of Americans will find the city of their residence given, but the state omitted. The French section is a chaos of misplaced or omitted accents and meaningless jumbles of letters; and the German and Italian sections are scarcely more accurate. One might venture the guess that the whole volume was corrected by an English reader with no language but English and a very limited knowledge of geography. The biographies seem to have been printed in just the helter-skelter, loquacious fashion in which the subjects sent them in; so that no two give exactly the same sort of information. There is no attempt at a table of contents or an alphabetical index; and as some of the names occur in most unexpected surroundings, there is no way of telling whether a name is there except by looking through the entire volume for it. The book, in short, is little more than worthless in its present form. It is to be hoped that the editor and publishers may find a more practicable working method for completing what might prove to be a useful volume, or that some one else may take up the task and do what they have failed to do.

ROY TEMPLE HOUSE.

Weatherfield, Oklahoma, April 8, 1910.

DESCENDANTS OF THE POET KEATS.

(To the Editor of THE DIAL.)

In a paragraph in your last issue, on a gathering of the descendants of great poets in London this week, the statement is made that "the name of Keats seems to have vanished as though it had, in very truth, been 'writ in water.'" While it is true that there are no living descendants of the poet Keats, yet several of his distant relatives, grandchildren and great-grandchildren of his brother George, are living in New York, in Richmond, and perhaps elsewhere. George Keats, it may be recalled, came to America in 1818, settling at Louisville, Kentucky, where he made his permanent home. Among his descendants is Mrs. Emma Keats (Speed) Sampson, of Richmond, Va., a gifted woman, whose paternal grandmother was George Keats's daughter. I believe, however, there is no relative of the poet with the surname of Keats. Fanny Keats, the poet's sister, lived in Spain, where her grandchildren may still be found.

JOHN CALVIN METCALF.

Richmond College, Richmond, Va., April 9, 1910.

The New Books.

FIFTY YEARS OF NEW JAPAN.*

Between the supposed commercial interests of the American people and their more unselfish ideas and feelings there is a startling difference. While the men interested in selling their steel, pork, and other things called for in war contracts at Government prices, are busily engaged in planning war with Japan, there is on the other side of the water a disposition to turn the other cheek, as far as it is possible to do so without dishonor. Nevertheless, it is generally supposed that the Christians live on this side of the Pacific! If Americans could pay a little less attention to getting up hysterical fears of a military invasion of our western shores, and give more study to the real purpose of the modern Japanese, there would be less talk about building steel castles that cost more than university foundations. Then the "valor of ignorance" would take on a new significance.

Those who have known Japan best and longest realize that her one purpose and her chief problem is peaceful development. Hers is the desire, first, to provide food for her increasing millions; and then to compel China to reform and become modern, and thus to arouse all Asia to progress. Count Okuma, in this great book, of which he is the master spirit, expresses this idea clearly. "We desire by the coöperation of our Anglo-Saxon friends to engage in the glorious humanitarian work of civilizing and developing two Oriental nations [China and Korea] now deeply sunk in misery, so that they too may some day be able to write semi-centennial stories of progress as we are now doing" (Vol. I, p. 53).

This is the consuming purpose of the Japanese—to develop their own lands, from Formosa to Saghalien and Korea, over which they have assumed a protectorate with far more justification than we had in beginning the Spanish War and accepting its results. To do this, Japan has need of every able-bodied man. From vital necessity, she is as much interested in China as in the United States, if not more so. Her mighty peril is to have a mediæval power of such magnitude as her neighbor and frontager; while to have both Korea and China developed according to modern ideals will be to her permanent peace and advantage.

The present reviewer, who knew Count

*FIFTY YEARS OF NEW JAPAN. Compiled by Count S. Okuma. English version, edited by Marcus B. Huish. In two volumes. With map. New York: E. P. Dutton & Co.

Okuma in Japan forty years ago, as also the young men who were connected with him in forming the new government, knows that this ambition of the Japanese is no new thing, and that any feeling of innate hostility to Americans is purely imaginary—about as unthinkable as the ingratitude of Japanese children to their parents. The spirit of gratitude and acknowledgment of obligation to Americans breathes throughout this book. Count Okuma was himself a pupil of the American missionary Verbeck, who was the great trainer of Japanese statesmen; while many of the younger men in public life were taught by those of us Americans who were pioneers of the secular education, which in Japan was founded on American principles and methods.

Like the resourceful housekeeper, Count Okuma brings forth from the national storehouse things old and new. He brings into coöperation men who a generation ago were young like himself and strenuous in bringing in the new world of ideas. As a matter of fact, nearly all the men who created the new government of 1868 were under thirty-five, and numbered scarcely more than fifty. Out of this original company he has secured as contributors for his monumental history his comrades Count Soyeshima, Prince Ito, Prince Yamagata, Admiral Yamamoto, and others of "the old guard." He has even—he himself being the interviewer—secured a chapter of testimony from the last Shogun, who in 1867 nobly abdicated from power, ending the duarchy of nearly seven hundred years, and refusing to lift up his hand against the Mikado. He is still living in Tokyo. We count his opinions among the most valuable in the book, and we are inclined to accept the justice of his views. These show that there was no real revolution, but a restoration of the Imperial power, a return to ancient unity, for which the teachings and example of his house (Mito) and of his ancestors had prepared the way.

Space does not permit a detailed sketch of this intellectually new Empire. Almost everything that portrays external Japan is here set forth. The style is as clear as the matter is interesting. The original papers, by nearly threescore writers, were written in Japanese, and translated in masterly style by Captain Frank Brinkley, editor of "The Japan Mail." This is a feat worthy of admiration. Mr. Brinkley is a veritable Columbus in discovering idioms and equivalents. Specialists in their particular fields have discussed the Constitution, Political Parties, Army and Navy, Legal Institutions, Politics, Prisoners,

Finance, Municipal Progress, Commercial and Industrial Progress. These and kindred subjects occupy chiefly the first volume.

In the second volume the writers deal with the things unseen, which the commercial and average foreigner, including the "globe-trotter" and the person who has "been there," in home and club and with the automobile, knows so little about. There is probably no country on earth concerning which the opinions of the mere traveller and resident visitor, or even quondam alien missionary, may or do count so little as Japan. No other people provoke such contradictory expressions of praise or blame. The reason is very simple. "Shallows murmur, but the deeps are dumb." Japan does not, cannot, reveal herself all at once. There is no nation in Asia so young, or whose history, even the oldest part of it, is so modern, as Japan; while all the time foreigners go there and talk about it as though it had a "hoary" civilization like that of China. Yet while the Japanese cannot satisfy modern criticism as to their existence as a nation much before the twelfth century of our era, yet in one sense Japan is an epitome of all Asia. The Japanese are not a race. They are a mixture of races, Aryan, Semitic, Malay, and Tartar. No people in eastern Asia have so large an infusion of Aryan blood in their veins. The commonest words in our language and in theirs are the same as to roots, while almost every word pertaining to things known to civilization are later than their era of initial writing, and of that great influx of letters and art and architecture which came in the train of Confucian ethics and the Buddhist religion in the sixth century. The opinions of people who know next to nothing about the Japanese language, art, literature, or history, are very nearly worthless. To know a people we must know what forces move and have moved them. There are cosmic and ocean currents that move the invisible nine-tenths of the Japanese iceberg far more than do the winds and surface currents the visible one-tenth.

This second volume is exceedingly rich in subjects pertaining to religions, culture, and education, the philosophies and sciences, philanthropy and the fine arts, journalism and literature, social intercourse and socialism; and it will richly repay both reading and study.

Of course Count Okuma is an optimist. There is no country and no people like those of Japan. The gifts of nature have been lavished there. With what Count Okuma declares in his buoyant and youthful optimism, one can find no more fault than with Sir Walter Scott,

who depicted a kind of Middle Ages that had no existence, unless one shuts one's eyes to the dark and dreadful side of them. The Count dodges scientific chronology and the cold criticism of the alien in regard to the prehistoric days when there were many Mikados, for he is loyal to the core, and neither Mikadoism nor the primitive documents can be handled rudely in Japan, where academic freedom is not yet very well known. Ancestral worship did not exist in ancient Japan. He says nothing about the awful famines, the millions of outcasts and the brutalities of feudalism. He drags no skeletons from their closets. He writes more out of his feelings than out of critically sifted facts or rigid perspective, when he sets forth the history of Japan. As a subjective, personal presentation of Japan's development, his three chapters are invaluable; but the cold-hearted alien wants more critical salt on his salad. Nor can we understand how any book giving a true history of the last fifty years can be written without a special chapter and pretty full accounts of the work done by the thousands of expert Europeans and Americans, including a regiment or two of teachers who from 1857 took hold of the boys who are now or have been the reconstructors of Japanese society and government. Some one must write the history of the yatoi (hired foreigners) who taught the Japanese the way out of mediaevalism into modern life.

After reading the book through and finding what to us are omissions, but few inaccuracies, we commend the work most heartily to all who would seek to understand the real spirit of Japan. It confirms, if confirmation were needed, the fact that the supreme purpose of Japan is, and has ever been, next to her own self-preservation, the uplift and regeneration of Asia. Japan is a true pupil of the Anglo-Saxon nations.

WILLIAM ELLIOT GRIFFIS.

NEW STUDIES OF THE DRAMA.*

Those who have read the articles on the drama which Professor Matthews has contributed to the magazines within recent months, have looked forward with interest to his promised volume. The book has at last been published. It is written in that pleasing style which is both informal and informing. While the nature of the subject-matter precludes any startling novelty of ideas, there is a freshness

* A STUDY OF THE DRAMA. By Brander Matthews. Boston: Houghton Mifflin Co.

of method and of approach. The illustrations are drawn from the playwrights of all time — from Æschylus to Ibsen, from Sophocles to Maeterlinck.

As we learn in the prefatory note, the work is "a study of the technic of the drama. It is intended, not for those who want to write plays, but for those who wish to learn how plays are written now, and how they have been written in the past. It is the result of a belief that the fundamental principles of the drama are the same throughout the ages. . . . It is devoted mainly to an examination of the structural framework," and "discusses only incidentally the psychology, the philosophy, and the poetry" which we admire in the great pieces that have reached us.

The author asserts in his initial chapter, "The Study of the Drama," that the art he discusses "does not lie wholly within the limit of literature." The playwright may call to his aid the arts of the actor, the musician, the painter, and the sculptor; and the "literary merit of a play does not reside so much in its mere wording as in its solid structure, in the logic of the plot, in the sincerity of its character-drawing." The reader of a play "should endeavor always to transport himself from the library into the theatre and to visualize an actual performance." Fine writing, as such, is of little importance; the thing to be emphasized is form and structure as adapted to presentation. This point of view Professor Matthews maintains throughout. It is at the root of his treatment of the themes of the succeeding chapters. Let us see, briefly, what these chapters contain.

The second, third, and fourth are given to a study of the influence exerted upon the playwright by the actor, the theatre, and the audience. The medium of the playwright is such that he "can never claim the right of solitary self-expression, which the lyricist may assert"; he must appeal to the public as a whole, "not to any coterie of dilettants." He must heed the performer's demand for action and character; and this demand is wholesome in so far as it tends "to stiffen the dramatic action, to intensify the passionate climax," and "to persuade the poet to a larger and deeper reproduction of human nature." He must bow to the exactions of the contemporary theatre; and, if he be a modern, realize that the scenery of our stage forbids the quick shiftings of place and the poetic descriptions of Elizabethan days. He must also reckon with the audience, with its

prejudices, its mental and social customs; for the drama is the most democratic of the arts, and cannot exist without the multitude. The journeyman playwright may pander to these influences, or be hampered by the limitations they impose; but the masters have found them a source of strength — have hearkened to the wants of the actor, accepted the current stage practices, and made themselves the most popular playwrights of their time.

"The Law of the Drama" and "A Chapter of Definitions" are the next two titles in the volume. Under the former, the author approves the definition of the drama as "a story in dialogue shown in action before an audience." Action, however, may not consist of "mere movement or external agitation." Brunetière has made it plain that "the drama must reveal the human will in action; and that the central figure in a play must know what he wants and must strive for it with incessant determination." It follows as a corollary that certain scenes are essential, and must be, not inferred or related, but represented on the stage; "they are the scenes in which we can see the struggle of contending wills." In "A Chapter of Definitions" we confront the bewildering terminology of the stage. The terms "chronicle-play" and "tragedy-of-blood" suggest special types of the drama; farce and melodrama, as opposed to high-comedy and the serious drama, permit the plot to dominate the characters; but the usage of the important words "comedy" and "tragedy" is far from fixed. From the French vocabulary of critical terms we may transplant three phrases to denote certain effects of comic dialogue: the *mot d'esprit* is a witticism existing for its own sake; the *mot de situation* takes its color from the incident that calls it forth; the *mot de caractère* springs from the individuality of the speaker.

"Traditions and Conventions" are next treated. "A tradition is an accepted way of doing things, which may or may not be completely 'natural.'" "A convention is a departure from the fact," an implied contract wherein neither playwright nor spectator "has a right to violate the conditions of the treaty." All conventions are also traditions; but the converse does not hold. Necessary conventions "are the result of three conditions of theatrical performance," — limited time, which compels a compact and luminous dialogue; observation by the spectator, which takes it for granted that the fourth wall of the room is removed; and an overhearing of everything said. The soliloquy, a convention

with an interesting history, is obsolescent as a means of conveying information about facts, but as a revelation of the hero's conflicting emotions at a crisis its use is higher and more defensible.

Under the head of "Dramatic Characterization" the author tells us that although "a sufficient story is a prerequisite to immediate success, it will [in itself] bestow only a fleeting popularity." "We reserve our warmest regard for the men and the women who carry it on. It is by veracity of character delineation, by subtlety of psychology, that the great plays are great." And "in the final analysis, it is by his power of projecting characters that the dramatist survives." Whether, in evolving his play, he begins with plot or with character matters little, so he gives the appearance of a plot subordinate to character. He must exclude those details in the history of his characters that have no bearing on the story, yet through his creative imagination endow them with a life so large and a personality so rich that variety and complexity will be their possession.

The next themes are "The Logic of Construction" and "The Analysis of a Play." A stringent constructive faculty is necessary to the playwright. In the strict limitation of his time, and in the need to make things clear as he goes, exciting curiosity perhaps, but never misleading, he is hedged by difficulties unknown to the writer of prose fiction. "He cannot rely on constructed decoration; he can only decorate his construction." In his exposition—that is, his conveying of the knowledge essential to a following of the plot—he must avoid on one hand those devices which are trite and outworn, and on the other that obscurity which is fatal. His plot must have beginning, middle, and end, showing a segment from life which is complete within itself. He must exclude chance and caprice altogether, or reduce them to a minimum and confine them to that part of the story which he does not present on the stage. The more nearly every action seems the inevitable result of the characters and the conditions, the finer and more enduring will his achievement be. But if his method of construction is not sternly logical,—if he does not present an essential struggle, consistent characters, happily-chosen scenes, large truth to life, etc.,—the spectator will know, though blindly perhaps, what an analysis will disclose as unavoidable, that the interest is not focused and therefore not maintained.

In the chapter on "The Elizabethan Dra-

matists" the author states that the literary form which happens to be popular in any given period is certain to attract men whose native gift lies elsewhere. So it was in the days of Elizabeth, for the talents of many of the playwrights were not primarily dramaturgic. The audience could be pleased without firmly-textured plots, and the playwrights did not trouble themselves about the readers of the future. Their work was better in parts than as a whole: Lamb's Selections show them at their best, and indiscriminate eulogies have given us too exalted an opinion of them. Their poetic merits are superb, but, excepting Shakespeare, "they are great as playwrights only occasionally, and almost, as it were, by accident." Linked with this chapter is its supplement, "The Poetic Drama and the Dramatic Poem." Here the author affirms that the closet-drama does not justify itself, because it is too easy; its writer lacks the stimulation of a grapple with difficulties. Moreover, those plays which have been intended for acting, but have included also a deliberately poetic strain, have failed in the theatre "because their authors did not keep an eye single on the stage. They may have had the impatient spectator in mind, but they had also the leisurely reader; and as a result they fell between two stools." "Whenever and wherever the poetic drama has existed, it has been primarily dramatic and only secondarily poetic."

The final chapter—for, unluckily for the reader, there are only thirteen—discusses "The Three Unities." It reminds us that the ever-valid unity of action is the only one to which Aristotle gave formal statement, and traces the hampering application of the unities of time and of place to the critics of the Italian Renaissance. Yet "there is, after all, something to be urged in behalf of the three unities." Of this there is evidence in two works of practical nineteenth-century playwrights—in the "Francillon" of the younger Dumas and the "Ghosts" of Ibsen.

This review attempts to give hints, rather than a summary, of what the volume contains. The brief and rather dogmatic statements fail to do justice to Professor Matthews, who puts his points fairly, without contention. The book as a whole is delightful and illuminating. An appendix contains pertinent "Suggestions for Study," together with some concise and helpful "Bibliographical Suggestions."

GARLAND GREEVER.

BIOGRAPHICAL STUDIES OF
 WILD ANIMALS.*

Mr. Ernest Thompson Seton entered the world of letters in 1883 with an article on the Striped Gopher. Three years later he read a paper before the Historical and Scientific Society of Manitoba, on the Mammals of Manitoba. This modest little article formed the nucleus of the present magnificent work, "Life Histories of Northern Animals." The bare statement hardly suggests the extraordinary possibilities of such an expansion. Roughly speaking, the same species are treated in both — forty-nine in the pamphlet of 1886, and sixty in the latter work. The former, however, covered but fifteen pages, while the latter fills two huge volumes of 1267 pages. The pamphlet was reprinted in 1887, in a slightly enlarged form, treating fifty-two species. This reprint contained six illustrations by the author. The new work is illustrated with 68 maps and 560 drawings, many of them full-page. Mr. Seton divides his work into two parts, or volumes, the first devoted to Grass-eaters and the second to Flesh-eaters. The former includes the Deer family, the Wapiti or Canadian Elk, the Northern Whitetailed Deer, the Blacktailed Mule-deer, the Moose, and the Woodland Caribou; the Prong-horned Antelope; the American Bison or Buffalo; the Squirrel family; the Canadian Beaver; eleven members of the wide-spread Mouse family; the Gray-gopher; the Jumping-mouse; the Porcupine; and the Hare family. The second volume embraces the Canada Lynx; the Kit-fox and Royal Fox, the Gray Wolf and Coyote; the Otter, Weasel, Mink, Spruce Marten, Fisher, Wolverine, Skunk, and Badger; the Raccoon; the Grizzly-bear and Black-bear; the Shrew family; the Star-nosed Mole; and the Web-tailed Bats.

Although the work is limited to the sixty species found in Manitoba, in tracing their life-histories Mr. Seton follows them into all parts of their ranges; and in this way the book is to a large extent an account of the mammals of North America. The author says:

"Thirty years of personal observations are herein set forth; every known fact bearing on the habits of these animals has, as far as possible, been presented, and everything in my power has been done to make this a serious, painstaking, loving attempt to penetrate the intimate side of the animals' lives—the side that has so long been overlooked, because until lately we have persistently regarded wild things as mere living targets,

* LIFE HISTORIES OF NORTHERN ANIMALS. An Account of the Mammals of Manitoba. By Ernest Thompson Seton. New York: Charles Scribner's Sons.

and have seen in them nothing but savage or timorous creatures, killing or escaping being killed, quite forgetting that they have their homes, their mates, their problems, and their sorrows, — in short, a home-life that is their real life, and very often much larger and more important than that of which our hostile standpoint has given us such fleeting glimpses."

In addition to his own personal observations, covering nearly every State in the Union, and most of the Canadian Provinces, Mr. Seton has gathered together from widely-scattered sources the evidence of hundreds of other students of the animal life of the continent, the result forming a most remarkable series of animal biographies. For some years past Mr. Seton has been widely known as a writer of entertaining stories of animal life. Some readers, judging the form rather than the substance, and with very limited knowledge of the facts of wild animal life, have assumed a rather patronizing attitude toward these tales, and jumped to the conclusion that they were founded on nothing more substantial than the vivid imagination of a clever maker of fiction. Not the least important feature of the present work is the testimony it affords, in clear and scientific terms, as to the substantial accuracy of these animal stories. Here, as in so many other cases, the fact is shown to be often more wonderful than fiction.

Another important result of Mr. Seton's work is the correction of many popular misconceptions. One of these concerns the speed of wild animals. We have all heard marvellous stories as to the phenomenal speed of the coyote, the antelope, and several other animals. After gathering all the available data on the subject, Mr. Seton has reached the deliberate conclusion that the horse still holds his own. "There seems no good reason," says he, "for supposing that any creature on legs — two, three, or four — ever went for any distance faster than a blood race-horse. Salvator's mile in 1 minute 35½ seconds is the fastest pace reliably recorded for anything afoot." Tabulating the evidence, Mr. Seton puts the fastest four-footed animals in the following order: Race-horse, best speed for a mile at the rate of 34 miles an hour; Prong-horned antelope, 32 miles an hour; Greyhound, 30 miles; Texan Jack-rabbit, 28; Common Fox, 26; Northern Coyote, 24; Foxhound, 22; and American Gray-wolf, 20. It is interesting to note that a man's best speed for a mile is at the rate of 14 miles an hour.

A number of ancient errors concerning the Beaver are also exposed. It cannot and does not drive stakes; it never plasters the lodge with mud outside — all beaver-lodges are finished outside with sticks; it does not use its tail as a

trowel; it does not suck the air out of sticks to make them stay down; it does not cut or carry large logs or use them in the dam; when caught in a steel trap it does not deliberately amputate the foot, but twists about and pulls until it is torn off. On the other hand, Mr. Seton, in his very readable chapter on the Beaver, does much to rehabilitate the character of this sagacious animal. Time was when the Beaver was popularly endowed with almost superhuman intelligence. Of late years we have been inclined to rush to the opposite extreme, and deny it even moderate sagacity. The truth lies between. The facts here presented, and amply substantiated from the works of such careful observers as Lewis H. Morgan, Audubon, Bachman, and other naturalists, including the author, place the Beaver in the first rank among four-footed artisans. It is gratifying, therefore, to know that successful efforts are now being made to restore the Beaver to some of his old haunts, in Pennsylvania, New York, Ontario, and Quebec. "There can be no doubt," says Mr. Seton, "that the Beaver did more to open up Canada than any other creature or product. It was the pursuit of the Beaver that lured on the early explorers and that brought here the original colonists. It was Beaver fur that bought for white men the manufactures of Europe that were needed to make life tolerable when first our people took to the woods; and it is fitting indeed that this creature, the symbol of energy, peace, and industry, should be the emblem of the country for which it did so much."

One is tempted to quote some of the many interesting bits of animal biographies found everywhere between the covers of these two substantial volumes, but limits of space make this impossible. It is sufficient to assure the reader that he will find here an immense amount of trustworthy information on each of the animals whose life-histories are given; and the whole is presented in such fascinating form, and so attractively illustrated, that he will find it impossible to skip a single page.

Where every point has been covered with so much care and thoroughness, it seems almost an impertinence to suggest additional information. One or two facts may, however, be worth mentioning. On page 271 it is stated that the horse arrived on the great plains of the Northwest—the Buffalo range—about the close of the eighteenth century. In the *Journal of Anthony Hendry, 1754-55* (Transactions of the Royal Society of Canada, 1908) the Blackfeet are described as being accomplished horse-

men in the middle of the eighteenth century; and there is reason to believe that the arrival of this powerful factor in the extirpation of the Buffalo must be carried back to the beginning of the eighteenth century. The same journal may be cited among early records of the Buffalo in what is now the Canadian Northwest; as may also Cocking's *Journal, 1772-73* (Transactions of Royal Society, 1909). Early mention of the Antelope will be found in Cocking's *Journal*, and in the narrative of Larocque (Canadian Archives Publication, 1910).

In addition to its many other merits, Mr. Seton's splendid work is equipped with an Introduction containing a sketch of the physical features of Manitoba, and an outline of the plan of treatment; a Bibliography; and a Synoptic Index.

LAWRENCE J. BURPEE.

THE STORY OF NEW ENGLAND EXPANSION.*

The muse of history, it is well known, has of late been turning her attention in various new directions. Kings and parliaments have not ceased to have their interest; the lives of presidents and generals are still fascinating; but we are more and more becoming interested in the lives of common men, the unknown toilers whose names are only in rare instances handed down, yet whose influence lives in the institutions they helped to frame and perpetuate. The humble and illiterate have always been purveyors of comedy; we now concede that in their obscure lives there may also be supreme tragedies.

One is reminded of these things in reading Miss Mathews's volume, which has to do with the peopling of New England and the northern Middle and Middle-Western States by the sturdy, radical, God-fearing Puritans and their descendants. One is reminded, also, of the many-sidedness of history; since this book suggests not only the comic and tragic possibilities of pioneer life, but also its romance. The pioneer epoch has already become for us a remote world, in which both Arthur Dimmesdale and Natty Bumppo have their being. In these days of lightning communication with all parts of the country, we have quickly forgotten the time when a journey from western Massachusetts to

* THE EXPANSION OF NEW ENGLAND. The Spread of New England Settlement and Institutions to the Mississippi River, 1620-1865. By Lois Kimball Mathews, Instructor in History in Vassar College. Boston: Houghton Mifflin Co.

central New York was a matter of weeks of difficult and dangerous travel.

Miss Mathews has, however, held resolutely to the less picturesque and romantic yet certainly more important aspects of her subject, and has produced a substantial contribution to the early history of the northern United States. The subject is fresh, and the treatment of it is fitting and adequate. In the preparation of her work the author has had to evaluate and digest a mass of town, county, and state histories. It may be remarked, in passing, that the value of such works of local history becomes evident when one begins to labor on a subject like this. The author's sense of proportion is commendable. Instead of piling up details which would only have swollen the volume without furnishing more light on the topics involved, she has frequently selected typical groups of facts, and thus constantly gives general impressions — a thing which is of the utmost importance.

What were the causes of emigration to the New World? Miss Mathews has well summed them up: lack of religious liberty (a condition due to excessive radicalism), church quarrels, the desire to retrieve fallen fortunes or make more money by trade or agriculture, the *Wanderlust* always characteristic of the Anglo-Saxon temperament. And the same causes which brought the English to the shores of America have spurred on the more radical and adventurous spirits to extend the frontier and experiment there with their ideas of education and government of church and state.

"The tendency of those portions of the country first peopled has been to grow conservative, and even to crystallize, as England had seemed to have done when the first emigrants left her shores. As the towns on the coast grew slower to change character and institutions, the more radical spirits began to chafe, and turn to newer sections where they might be unhampered by either tradition or habit. They have not, however, been wholly divested of either, and have turned as their fathers had done to the civilization of their birth-place for precedents, compromising, conceding, and readjusting because of new conditions and new elements, and thus shaping institutions which were neither wholly new nor entirely old. Again and again, with each succeeding generation, has the process been repeated, with England as the background, the older colonies as the 'middle distance,' and the newest of our states as the foreground."

The story of the settlement of New England is of great interest. Up to 1629 only a few villages were planted along the coast from Plymouth in Massachusetts to St. George in Maine. Then came the beginning of the English emigration due to the discontent aroused by the harsh and blind policy of Charles I.

John Endicott with 380 emigrants came in 1629 to Lynn and Salem. The next year a thousand more came, to found Boston and other towns; and by 1637 the eastern coast of Massachusetts had been settled as far south as Plymouth, and beginnings had been made at Springfield, and in Maine, New Hampshire, Rhode Island, and Connecticut. By 1660 the coast from St. George to Greenwich (Connecticut) had been practically all settled, and the settlements on the Connecticut River had largely grown. Two features characterize the earliest settlements: (a) the community always centred about the church; (b) education was generously supported. For example, "The Massachusetts Bay General Court passed an act in 1649 compelling every town of fifty householders to appoint a teacher for all their children; and further requiring a grammar school for every town of one hundred families or more. Connecticut and New Haven adopted the same system, as did Plymouth at a later time."

The period from the Restoration to the peace of Utrecht was one of rapid development of the colonies, though a terrible setback came in King Philip's War. In 1675 there were perhaps 120,000 people in New England, of whom 16,000 could bear arms. The uprising under Philip, however, wiped out scores of villages, and the frontier receded to such an extent that by 1713 it had little more than made up the ground lost in 1675-7. Miss Mathews thinks she detects, by 1713, that difference between the frontiersmen and the inhabitants of the older towns on the coast to which we have alluded. Concerning tendencies on the frontier, where the more radical pioneers still struggled crudely though vigorously with the forces of nature, the author remarks:

"It was on the frontier that men from the various colonies mingled, and while they held in common the stern religious views and educational ideas of their ancestors, these were tempered by contact with others of somewhat different cast; so that while fundamentally the ideals of all were the same, — all were striving toward civil and religious liberty, and all were tenacious of their rights, — individualism still found its freest development out at the edge of civilization."

With the Peace of Utrecht the frontier began to be pushed northward and westward much more rapidly. The next forty years saw the Maine settlements carried north to Waterville, the New Hampshire settlements extended to Bristol (and on the Connecticut to Charlestown), and beginnings made in southeastern Vermont, southeastern New York, and northern and southern New Jersey. It was in this period that specu-

lation in lands became common, as it did in England about 1720. Owing to the repressive measures passed by England on colonial manufacturing schemes, the capital which had now accumulated in the colonies could find no other form of investment than in land. As the grants of land had to be settled within three or seven years, much pressure was brought to bear on families to move to new settlements. Influences tending to check emigration were fear of the Indians, and the difficulty of getting titles to new lands, largely because of the ignorance of geography, which resulted in overlapping grants or in setting too indefinite boundaries. This was one of the chief factors making against the settlement of Maine.

The three decades ending with the Revolutionary War were marked by rapid colonial expansion. The defective colonial charters were revised, titles were made secure, and as soon as peace was in sight the more restless and radical population surged to the north and the far West. Thirty-one new towns were begun in Vermont in 1776-81, many New Yorkers settling there. Eleven towns in Maine date from 1780-1, and the Maine frontier had then advanced north as far as Orono, Machias, and Calais. The number of Connecticut students at Dartmouth is interesting; 42.6 per cent of the graduates in 1770-90 were from Connecticut. Beginnings were also made in northeastern Pennsylvania.

The second half of this interesting book gives chiefly the story of the migrations from New England to New York and the Middle West, from 1781 to 1865. The great movement into Central New York began in 1783 and reached its climax by 1820, when the entire state except the Adirondack region had been settled. The census of 1850 showed 6.6 per cent of the inhabitants of New York to have been born in New England. By 1840 Ohio's frontier had disappeared, the northern part and some districts in the centre and southeast having been occupied by New England settlers. In 1850, 65,632 Ohioans, or 3.3 per cent of the population, had been born in New England. The numbers and percentages of native New Englanders in the neighboring states in that year were as follows: Indiana, 10,646, or 1.08 per cent; Illinois, 36,532, or 4.29 per cent; Michigan, 30,923, or 7.78 per cent; Wisconsin, 27,029, or 8.8 per cent. Concerning the settlement of Indiana, Miss Mathews remarks:

"Indiana was never a favorite stopping-place for the New Englanders, for the Southern element was strong here, and the Virginian or Kentuckian was apt to con-

fuse the shrewd, unscrupulous 'Yankee' peddler of cheap clocks with the substantial Connecticut farmer, and to treat the two alike."

Among the reasons for emigration to the Western frontier, Miss Mathews finds the most potent in general to have been the search for cheap and fertile land. Connected with this as a powerful motive has been discontent with existing social or religious conditions, and the reluctance to yield to the will of a hostile majority. With the emigrants went the institutions they had fostered in New England—school and church and town-meeting; yet these underwent certain changes.

"The church must become more liberal, it must take on the Presbyterian form if that would insure its growth; it must be divorced from politics, since one reason for the removal to the frontier had often been the union of church and state upon the coast. Far from escaping from the majority rule, the pioneer had become subject to it anew; but it was now his majority, and he could afford to yield to gain his ends. The school had to change also. Separation of the sexes had been the rule in New England; coeducation became the habit of the West. Partly due to lack of funds, partly perhaps owing to the intense feeling of equality not only between man and man, but between man and woman, the coeducational plan became the custom for the Western states. It was not always adopted willingly, for conservatism and tradition in such matters die hard; but in the end a shrewd business sense dictated the policy, and it won."

The reaction of the frontier upon the older parts of the country is an interesting phase of the subject, which the author might have treated at much greater length. We have already noted the divergence of views which was bound to arise between East and West. In some parts of the country it was on the question of paper money; in others, on the connection of church and state; at length it turned on the question of slavery in the new states—the most tremendous question, in all its ramifications, that has ever agitated the country. The election to the Presidency, in 1860, of Lincoln, a frontiersman, in the contest with Douglas, a native of conservative Vermont, was the answer of the frontier to the question as to which element in the country should have control.*

Miss Mathews's volume † must be pronounced an able and useful study of an important sub-

* It may be of interest to recall the popular vote of November, 1860. Lincoln, 1,866,452; Douglas, 1,375,157; Breckenridge, Kentucky, 847,953; Bell, Tennessee, 590,631. Lincoln carried the total electoral vote of the New England States, New York, Pennsylvania, Ohio, Michigan, Indiana, Illinois, Wisconsin, Minnesota, Iowa, California, and Oregon.

† A few misprints may be noted: P. 152, l. 17, read Allegheny. P. 156, n. 1, l. 3, for Browne read Broome. P. 170, l. 12 f. b., read Roberts's. P. 182, l. 5 f. b., p. 190, l. 4 f. b., p. 194, l. 10 f. b., read Northrop.

ject. About thirty well-made maps embody pictorially the results of a vast number of independent investigations that had to be followed out before the book could be written. There are full bibliographical summaries; and the index, while not as full as it should be, is good as well as accurate.

CLARK S. NORTHUP.

THE LIFE-STORY OF A GREAT MUSICIAN.*

Musical biography is often sadly lacking in interest for the general reader, so intent are its writers upon questions of technique. A happy exception to this rule is found in a recent book on Handel, by Mr. R. H. Streatfeild, published in the New Library of Music. The author says in his preface: "I have tried to find the man Handel in his music; to trace his character, his view of life, his thoughts, feelings, and aspirations, as set forth in his work." This point of view is consistently held throughout the book; and though the critical study of Handel's work is thorough and painstaking enough to command the admiration of a student, we never lose sight of the man. He is vividly portrayed in all his vigorous uprightness, his genuine modesty and independence, at a time when servility was the rule. In summing up the story of Handel's struggles in London, the author says: "He was an incarnation of the spirit of revolt against the old system of patronage that had ruled the world of music so long. Here was a man who, while every other musician in the land remained at an angle of forty-five degrees in the presence of his princely patron, resolutely stood upright, went his own way, and snapped his fingers in their ducal faces." Mr. Streatfeild also heartily disagrees with those amiable early biographers who have tried to show that Handel was what is called "a pious man," adding that "his religion was eminently of the type which, as Disraeli observed, all sensible men profess but no sensible man talks about."

Nearly half of the book treats of the external events in the musician's life, his boyhood in Halle, his years of work and growing reputation in Italy, his struggles, defeats, and final success in London. The stories of his early precocity are critically examined to determine what elements of truth they contain; the discussion of the four years spent in Naples, Rome,

and Venice gives an excellent idea of his noble patrons and is full of the atmosphere of the times; and the struggles of his London years are described with a fairness and sympathy most refreshing. The breadth of view, so noticeable a feature of this book, is nowhere better shown than in the following interesting passage, describing Handel's triumph.

"The battle was won at last. The struggle had been long and severe, but Handel had come out a conqueror in the end. With everything against him, he had won by sheer force of personality. What Pitt was doing in the world of politics, Handel had done in the world of art. Different as were the spheres in which they worked, the 'Great Commoner' and the composer of 'The Messiah' had much in common. Both were poets in an age of prose, transcendentalists waging mortal conflict with the forces of materialism. In the Parliament of that day, Pitt stood alone; the depth of his conviction, his fiery energy, his poetic imagination, his appeal to the higher instincts of mankind contrasting strangely with the mercenary opportunism of the world in which he moved. England rallied round the man whose hands were clean in an age of corruption, whose life was pure in the midst of debauchery, and who loved his country with a passionate reverence. Handel's appeal was based on similar grounds. The turning-point of his career was when in 1747 he threw aside his subscription and appealed to the public at large. In the middle class he found the audience that he had sought in vain in the pampered worldlings of the court. The splendid seriousness of Handel's music, its wide humanity, its exaltation of thought, its unflinching dignity of utterance, had fallen on deaf ears so long as he appealed only to an aristocratic audience. It was in the heart and brain of the middle class that Handel found at last an echo to his clarion call."

The latter half of the book is devoted to a careful study of Handel's writings. With rare discrimination, and painstaking though never tedious accuracy, the writer traces the plot of each of the forty-three operas and thirty-four oratorios. He emphasizes in each instance that distinctive atmosphere so characteristic of Handel's music. He traces through various works his three distinct styles of composition,—the earliest, purely German, that he learned from Zachow at Halle; his operatic manner, almost wholly Italian; then the later English method, at first influenced by Purcell, "whom Handel's mighty strength of wing soon left far behind." Mr. Streatfeild emphasizes especially one characteristic of Handel's music, much neglected by earlier writers,—his feeling for Nature. The familiar *Largo*, for example, from the opera *Serse*, is sung by the hero, Xerxes, standing under the boughs of his favorite plane-tree. In its broad, rich harmonies and satisfying melody he who can may feel all the sense of shelter, content, and rest, inspired by the shade of a great tree. In speaking of Handel's setting

*HANDEL. By R. A. Streatfeild. Illustrated. "The New Library of Music." New York: John Lane Co.

for *L'Allegro*, the author says: "It is a series of exquisite *genre* pictures, sketched with the lightest touch and yet elaborated with the most intimate detail." Again, in the analysis of "Israel in Egypt," attention is called to the amazing picture of the "weary march of the Israelites through the desert. Then the serene loveliness of the land flowing with milk and honey is painted with a tranquil charm, intensified by the harsh discords of the preceding chorus. Handel appreciated the majesty and splendor of the sea as perhaps no other composer has done."

One very interesting feature of the book is the author's frequent comparison of Handel's work with that of other great musicians, especially with that of Bach. He thus effectively sums up in concluding the study of "The Messiah":

"Bach was unquestionably a more spiritually minded, or, as we now say, a more religious man, than Handel. When he wrote the *Sanctus* he was rapt away from earth . . . Handel's feet are always upon solid earth. His imagination opened all portals, but he passed none. When he wrote the 'Hallelujah' chorus he 'did think he saw heaven opened and the great God Himself,' but he was not, like Bach, caught up in spirit to the heaven that he beheld. Handel was an artist rather than a seer. . . . There was a good deal more of Titian than of Fra Angelico in Handel. For the rapture of spiritual ecstasy we ask of Handel in vain, but instead he gives us an all-embracing sympathy for every manifestation of human energy, that lifts his work far above sects and dogmas and makes it the common property of all mankind."

In this way columns might be filled with extracts from this most readable book. A work of this kind cannot fail to do valuable service in widening and rendering more intelligent the appreciation of music and its authors.

ANNA M. RHOADES.

PROBLEMS AND TENDENCIES OF AMERICAN LIFE.*

"America," wrote Mr. Bryce a decade and a half ago, "changes so fast that every few years a new crop of books is needed to describe the new face which things have put on, the new problems that have appeared, the new ideas germinating among

*THE AMERICAN PEOPLE. A Study in National Psychology. By A. Maurice Low. Boston: Houghton Mifflin Co.
THE PROMISE OF AMERICAN LIFE. By Herbert Croly. New York: The Macmillan Co.

THE SPIRIT OF AMERICA. By Henry van Dyke. New York: The Macmillan Co.

AMERICANS: AN IMPRESSION. By Alexander Francis. New York: D. Appleton & Co.

THE WINE OF THE PURITANS. A Study of Present-Day America. By Van Wyck Brooks. New York: Mitchell Kennerley.

her people, the new and unexpected developments for evil as well as for good of which her established institutions have been found capable." Within the past few months, while Mr. Bryce has himself been occupied with the preparation of a revised edition of his "American Commonwealth," there has flowed from the presses on both sides of the Atlantic a veritable stream of volumes, each of which has been intended, within the scope marked out by its author, to make some contribution to the ever alluring, never finished interpretation of American life and nationality.

Much the most ambitious project of the sort recently brought to light is that which has been undertaken by an English journalist long resident in this country, Mr. A. Maurice Low. His book comprises nothing less than an attempt to elucidate the psychology of the American people. Most of us would be inclined at the outset, perhaps, to pronounce such a task impossible of accomplishment. The psychology of any mass of eighty or ninety millions of men and women is an extremely elusive thing; and, furthermore, the people of America represent a conglomeration of racial elements such as would seem scarcely to admit of anything in the nature of composite characterization. Mr. Low, however, is devoid of apprehensions. "The psychology of the American people," he avers, "presents no miracle and is reducible to exact terms. We have here no unfathomable mystery. There are no gaps to be filled by speculative soaring." Recalling that for a good many years Mr. Low has been writing of things American with very creditable candor and discernment, one is constrained to possess himself in patience and await results.

A volume recently published, "The Planting of a Nation," is the first of a series in which Mr. Low proposes to trace the historical development of the American character, and, subsequently, to describe and appraise the principal traits of the present-day American citizen. Having set himself to write the biography of a people, it follows that he must begin with the incunabula of the race; consequently, the initial volume is largely taken up with a survey of population origins, and of the climatic and other physical conditions by which the earlier generations of European settlers in America were surrounded. This is a well-tilled field, and it cannot be said that Mr. Low's contributions to our knowledge of it have been considerable. If we are to judge by his bibliography and foot-notes, there has been small resort to authorities other than the more obvious secondary writers. Still, it is but fair to observe that Mr. Low disclaims any intention of writing history. His task, as he has conceived it, is rather to assume the facts and to proceed to an interpretation of them from certain novel points of view, principally the psychological. On this side, portions of the book are distinctly illuminating, more particularly those which deal with the contributions made to the American character by the Puritan.

The Puritan, Mr. Low regards as the real founder of American institutions; and the Puritan he declares to have been an Englishman of Englishmen, bringing with him to our shores English institutions, English morals, and the English mental attitude. Much stress is laid upon the proposition that the Puritan, while austere and fanatical and much given to morbid introspection, was neither without natural human affections, nor a sense of humor, nor averse to rational amusements; also that the Puritan colonist, far from living in squalor or poverty, was "in many respects better clothed and fed and housed than the mass of the English people living in England." That the men who first settled Virginia were drawn from a higher social scale than the Puritans, and that morally and intellectually the Cavalier was the superior of the New Englander, is pronounced a delusion, propagated only by inexact historians and careless writers. Ample justice, however, is done the Cavalier; and, in truth, the author in his later chapters comes dangerously near undermining the structure of Puritan supremacy which he has earlier set up. "The American," he declares, "is a blend of the Puritan and the Cavalier, to accept an inexact terminology so rich in contrast; a mixture of Massachusetts and Virginia; a product of the corn that ripened slowly under northern skies and the tobacco that sprung into life in the soil of the South. The influence of Massachusetts is there, but so also is that of Virginia; and great as is the influence of Massachusetts, that of Virginia is no less. It was tobacco that made Virginia so different from Massachusetts; it was Virginia that made the American so different from what he would have been had another Massachusetts taken root in the South." There is not, in the present volume, a great deal that is really new or striking; but with more or less familiar material a substantial foundation has been laid and the author's real opportunity lies yet ahead. If he shall be able to disentangle and to elucidate the psychology of the formation of American nationality after the achievement of political independence, his labors will have been well worth while.

Not much less comprehensive than Mr. Low's project in its chronological sweep is Mr. Herbert Croly's volume on "The Promise of American Life." What Mr. Croly has sought to do is to give us an exposition of what he conceives to be the "promise" of American life and institutions, together with some indication as to what the prospects are respecting the realization of that promise. The promise consists substantially, we are told, in "an improving popular economic condition, guaranteed by democratic political institutions, and resulting in moral and social amelioration." Consideration of so comprehensive a theme involves a survey of practically the whole of American political, economic, and social development. The larger portion of the book is therefore taken up with an historical sketch of American problems and American traditions from the days of Jeffersonian Republicanism to the presidency of

Theodore Roosevelt, together with a series of chapters discussing at much length a wide variety of national questions and interests of the present day. The principal thesis is that at the outset, a century and a quarter ago, America seemed clearly to our forefathers to give promise of becoming, almost inevitably, a veritable paradise of political freedom, economic opportunity, and social equality; but that, large as the realization has been, it is manifest that the promise is yet far from complete fulfilment, — that, indeed, the fulfilment must no longer be thought of as in any sense "an inexorable national destiny, but rather as a conscious national purpose" which may or may not attain its end. The problem upon whose solution the fulfilment of the promise mainly depends is declared to be, not political, or religious, but social. "The American problem is the social problem partly because the social problem is the democratic problem. American political and social leaders will find that in a democracy the problem cannot be evaded. The American people have no irremediable political grievances. No good American denies the desirability of popular sovereignty and of a government which should somehow represent the popular will. While our national institutions may not be a perfect embodiment of these doctrines, a decisive and a resolute popular majority has the power to alter American institutions and give them a more immediately representative character. . . . In the long run, consequently, the ordinary American will have nothing irremediable to complain about except economic and social inequalities. In Europe such will not be the case. The several European peoples have, and will continue to have, political grievances, because such grievances are the inevitable consequence of their national history and their international situation, and as long as these grievances remain, the more difficult social problem will be subordinated to an agitation for political emancipation. But the American people, having achieved democratic institutions, have nothing to do but to turn them to good account. In so far as the social problem is a real problem and the economic grievance a real grievance, they are bound under the American political system to come eventually to the surface and to demand express and intelligent consideration. A democratic ideal makes the social problem inevitable and its attempted solution indispensable."

In following out his analysis of American development and of current American problems, Mr. Croly ranges over a field that is truly enormous. Politics, constitutional law, international relations, industrial conditions, labor movements, reform programmes, educational questions, — all these and many other things, are brought under survey. Comparison of American with European experience is frequent, — there being in one place, for example, a fifty-page digression on democracy and nationality in the principal European states. Indeed, one puts down the book with the feeling that the author has undertaken too much, and that its usefulness to the America

reader would have been much enhanced by a judicious elimination of a good deal that is commonplace and unessential, so that its unquestionably vital message might have been made to stand out in bolder relief.

During the winter of 1908-09, Dr. Henry van Dyke, as Hyde lecturer at the University of Paris and at certain of the provincial universities, undertook to interpret to the French "the things that seem vital, significant, and creative in the life and character of the American people." The first seven of a series of twenty-six *conférences* given in this connection have been brought together for American publication under title, "The Spirit of America." Those who are familiar with the charm with which Dr. van Dyke invariably invests poetry and essay alike will not require to be assured that the present papers are readable. Seemingly but slight sketches, they are none the less crowded with evidences of deep insight, and with interpretative analysis which is very far from superficial. The "spirit of America" is shown to comprise something more than sheer energy — more than *la vie intense*, of which Europeans have in late years heard so much that their conception of Americans has perhaps suffered more than the customary distortion. Love of fair play, unflinching will-power, the sentiment of common orderliness, a keen appreciation of the value of individual development, — these are some of the factors which are described as entering, along with aggressive energy, into the make-up of our composite American spirit.

In the book entitled "Americans: An Impression" Mr. Alexander Francis has given us an English view of American conditions, especially social, industrial, and educational. The score of chapters comprising the book first appeared as a series of special articles in the London "Times," and are to some extent already familiar to American readers. During his year's residence in the United States, Mr. Francis spent the larger part of his time in college and university centres; and far the most valuable portions of his book are those in which he records his impressions (not unmingled with criticism) of academic methods and customs in this country. Admitting that the fundamental idea of elective studies is sound, he none the less condemns sweepingly the "crude and unscientific elective system" as it widely prevails; and, as is to be expected from a foreign observer, he unhesitatingly deprecates the conditions attending intercollegiate athletics.

Mr. Van Wyck Brooks denominates his work on "The Wine of the Puritans" a study of present-day America. The texture is altogether too thin to warrant so pretentious a sub-title; and yet in these happy-go-lucky musings of two American artists in Italy respecting the red wine of Puritanism, and the new bottles in which, under twentieth century American conditions, it is compelled to be treasured up, there are occasional touches of human philosophy in which more ponderous writers are apt to be barren enough.

FREDERIC AUSTIN OGG.

BRIEFS ON NEW BOOKS.

President Diaz and his work.

The strong man at the head of the Mexican Government, now rapidly approaching his eightieth year, is unquestionably one of the greatest personalities of the age. Much has been written about him of late, and there have been at least two attempts at a biography of him for American readers, both claiming to have high authority for their accuracy. Both, however, fail of their purpose, chiefly by failing to place their subject in proper relation to the history of his country. Perhaps the time for this cannot come while President Diaz is living and almost daily astonishing the world by his virile grasp upon the affairs of the republic which he has, during the last quarter of a century, renovated and advanced to a respectable place among the nations of the world. The most recent attempt at a biography is Don José F. Godoy's volume entitled "Porfirio Diaz, the Master Builder of a Great Commonwealth" (Putnam). It supplies much information regarding the life of its subject, particularly in the details of the reforms he has instituted in the government of Mexico. But its character as a biography is seriously marred by the inclusion of seventy pages of "opinions of public men," which are by no means needed to sustain the reputation of a man whose works will surely live after him. — Mr. Frederic Palmer F.R.G.S., devotes the first four chapters of his book on "Central America and Its Problems" (Moffat, Yard & Co.) to Mexico and her relation to her neighbors; in which he has much to say about Diaz. His comments are the reverse of eulogistic, though he grants that it is due to this man that Mexico has become "a stable, dependable, debt-paying, progressive unit among the nations of the world." Mr. Palmer is a traveller by instinct, and a newspaper correspondent, and his narrative of the journey from the Rio Grande to Panama is written in true newspaper style. He passed through the five countries which we collectively denominate Central America, and found in Guatemala, Salvador, Honduras, and Nicaragua conditions which, as he describes them, should arouse world-wide indignation and the application of something by way of corrective. The praise he has to bestow upon happy Costa Rica and what he finds in Panama under American tutelage serves to revive the reader's optimism in the Spanish-America of the tropics.

Jane Austen as revealed in her novels.

In "Jane Austen and her Country-House Comedy" (Lane), by Mr. W. H. Helm, one finds oneself invited to a pleasant and sympathetic, though in the main obvious, discussion, whose scope, as defined by the author, is "to show Jane Austen as she lives in her writings, and to suggest some at least of the many directions in which those writings may be explored." In so doing the letters are evidenced as well as the novels. The quality of the interpretation may be best indicated by citations from the book

itself. Miss Austen's field, Mr. Helm points out, is a narrow one, but she tills it perfectly. "Only genius could give a vital and enduring fascination to a record concerned with the ordinary experiences of a few respectable country people almost all of one class." Her "inability to be unintelligible," to adopt a phrase of Catharine Morland's, her natural dialogue, "the bright people being differentiated from the dull by their talk, and not, as in most novels, by the author's assurances"; her satiric humor, "rare among women," humor "of the essential kind, which is so nearly akin to wit that it is often almost identical with it . . . brothers who might be mistaken for one another by those who do not notice that the one has colder hands than the other"; her "wonderfully true presentation of the hearts and minds of girls," she herself "the most delightful of her own heroines," — all these characteristics combine to produce a "perennial timeliness" which Mr. Helm finds augmented by her avoidance of accessory descriptions. He is a no less temperately spoken or sincerely devoted lover than Mr. Knightley, and though a reader may discover on laying down the book that his sense of "one of the supreme literary artists of the world," as Mr. W. L. Phelps has styled the sprightly Jane, is less vivid than that induced by the few pages of the professor's introduction to the "Chawton" edition of the novels, he will not be averse to seeing some of his own thoughts affirmed in print. But when Mr. Helm denies to the chief characters both passion and sentiment many people will no doubt hold with Professor Phelps that he commits "the old error of assuming that only those persons have passions who are unable to control them." Yet the most ardent admirer must find it easy to forgive a difference of opinion to the man who writes of Godmersham: "The spirit of Jane Austen abides in the delicious air of this quiet and unspoiled valley, where, when the wind blows strongly from the south-east, the salt of the sea-breezes mingles with the perfumes of the grass and wood smoke as pleasantly as the Attic wit of Jane Austen mingles with the sweetness of her heroines and the thousand delights of her dialogue."

There is no lack of excellent histories of Greek and Roman education in French and German; and there is an over-supply in English of superficial compilations by "Professors of the History of Education." But Dr. John W. H. Walden's volume on "The Universities of Ancient Greece" (Scribner) is the first considerable English study of the subject written up from the sources. The title is slightly misleading, as there was nothing which can properly be styled a university before Greco-Roman times; and even then the publicly endowed chairs and private schools of Rome, Athens, Antioch, and Constantinople, were rather "faculties," as the French would call them, than universities. However, the intellectual content of their instruction was a direct development of the teaching in the schools of Isocrates and Plato in the Athens of the fourth century B. C.; and in the

later centuries "University Life in Ancient Athens" (to use the title of Professor Capes's interesting sketch published in 1877) presented striking analogies with the life of the modern collegian before the days of laboratory science. Mr. Walden gives a trustworthy and readable account of these later schools, of the Professors, their pay, their manner of teaching, and the life of the students. "Rushing," hazing, tossing in a blanket, "spreads," gowns, town-and-gown riots, and even muck-raking the colleges, he shows us are no new thing under the sun. The two chief subjects taught were a philosophy inclining more and more to rhetoric, and a rhetoric slightly tinged with philosophy. As was to be expected from the nature of his sources, Mr. Walden has most to say of the rhetorical schools of the later empire. Rhetoric was taught through the study of literature with a view to the attainment of a correct classic style and facility in oratory either for its own sake or in preparation for the law. The result would be anathema to Carlyle, but it was not notably inferior to the education given by the literary and "culture" courses of a modern university under the elective system. It was, in fact, better in so far as efficiency was ruthlessly tested by the ability to improvise an effective speech — perhaps a useless but certainly not an easy accomplishment. Mr. Walden has done his work well. A more philosophic treatment would have enlarged the earlier chapters dealing with pre-Roman times, and in particular would have emphasized with Von Arnim and Wilamowitz the opposition between the rhetorical teaching which finally prevailed and the Platonic and Aristotelian ideal of the organization of science and a truly scientific education.

Helpful hints to young lawyers.

In a beautifully printed volume entitled "Day in Court, or the Subtle Arts of Great Advocates" (Macmillan), Mr. Francis L. Wellman, of the New York bar, gives some good advice to those entering upon, or hoping to enter upon, the practice of the law. For the most part written originally in lecture form for delivery before college students, Mr. Wellman's chapters have a clear, ingratiating style, enriched with frequent anecdotes from his own court-room experience or that of others. He begins by explaining the difference between an advocate and an office lawyer, or, as the English would put it, a barrister and a solicitor. Then in successive chapters he treats of the physical endowments, the mental equipment, and the educational qualifications that an advocate should have, the opportunity and rewards awaiting him, what preparation should be made for the trial of a case, the scene in court, the selecting of jurymen, the "opening" to the jury, the fine points of direct and cross-examination, the handling of discrediting documents, and the summing up. The art of cross-examination he has already discussed more fully in his earlier book under that title. Noteworthy is the counsel on an early page to "read everything" if one would be a well-equipped advo-

cate; there is likely to be use for every scrap of information, and for every grace of mind and delicacy of feeling acquired by reading good books and quantities of them. The author takes occasion to quote Senator Ingalls's famous sonnet "Opportunity," to which one is tempted to reply by citing the more recent and quite differently conceived sonnet of the same title which graced the pages of the January "Atlantic." A statement concerning Lord Mansfield, that in his early poverty he all but renounced the pursuit of the law and "decided upon taking orders in the ministry," is likely, from its phraseology, to amuse or puzzle Mr. Wellman's British readers. A little later he gives a new form to the old adage attributed to Voltaire, by citing Napoleon as saying "that the Almighty always seemed to be on the side which had the heaviest artillery." The author's account of his first important case is one of the best things in this volume of unusually interesting legal reminiscence and advice.

*A group of early
nineteenth-century
English essayists.*

Professor C. T. Winchester, of Wesleyan University, whose admirable biography of John Wesley has given pleasure to many readers, gathers into a handy volume entitled "A Group of English Essayists" (Macmillan) a half-dozen chapters which he describes as "for the most part, the result of many pleasant hours in a college seminary room." After a preliminary discussion of "the new essay," the critical and discursive article of which Jeffrey may be considered the inventor, he advances to the more inviting, more personal and intimate essay as written by Lamb and Hazlitt and Leigh Hunt, by De Quincey and John Wilson; for these five masters of essay-writing are the subjects of Mr. Winchester's chapters after the somewhat tiresomely arbitrary Lord Jeffrey has been dismissed. In the treatment of Lamb it is to be noted that the author does not lament the genial Elia's India House bondage, but rather regards his regular employment and assured income as fortunate, and points to the long list of noted writers "who have managed to unite business and literature without detriment to either." His admiration for Lamb's style will satisfy the most enthusiastic. "No one else in Lamb's day," he asserts, "wrote such English, and to find anything so perfect you will have to go back to the best passages of the English Bible." Incidentally, he twice misquoted Lamb, writing "the desk's dull wood" instead of "the desk's dead wood." In the remarks on De Quincey he goes so far in commendation of his style as to say that "he is never verbose," that "he never repeats the same thought with needless fulness of phrase," though he is "the most prolix of mortals." Verboseness, however, or something exceedingly like it, is not so very hard to find in De Quincey's super-fœtated periods. It may be permitted, in a review of a book by a professor in the English department of a prominent university, to criticize his use of financial" (he says of John Wilson's income that

it "placed him beyond financial anxiety") in the sense of "pecuniary." *Financial*, as Webster defines the word, has to do with finance or public revenue. Why not observe the distinction? However, an infinitesimal blemish of this sort hardly detracts from the excellence of a book which is so manifestly the product of careful thought and ripe scholarship.

*The gambler,
his habits
and habits.*

From the files of English sporting journals, apparently, and from other miscellaneous sources, Mr. Ralph Nevill has brought together a considerable amount of betting and racing history and anecdote, with appropriate illustrations from old prints, under the title, "Light Come, Light Go" (Macmillan). The last decade of George the Second's reign was a period of impassioned and reckless gambling among persons of quality, and from that time down to the close of the last century the author follows the history of dicing and card-playing and other forms of gaming, chiefly as practised in his own country. His narrative has no lack of entertaining anecdote; in fact, it is almost all anecdote, mostly amusing, but not seldom sounding a tragic note. Some of his illustrations of the gambling mania are strikingly odd. In 1813 a literary man of sporting tendencies, who had been an assistant master at Rugby, laid a wager of five pounds that he could make two thousand pens in ten hours; and the pens were made satisfactorily to the umpire, nearly two hours within the stipulated time. Another story, less edifying, tells of two gentlemen who undertook to drink against each other, one wine and his opponent water, on a wager. After a bottle and a half each, the water-drinker was forced to desist, being seized with illness which confined him to his bed for an unstated period. The writer's experience at Monte Carlo, and his favorite method of wooing the goddess Fortune at that famous resort, will prove interesting, perhaps too interesting, to some readers. In his closing chapter he expresses himself in favor of licensed gambling as opposed to the illicit practices so difficult to suppress. A sentence in his first chapter, where he speaks of gambling as "a conscious and deliberate departure from the general aim of civilized society, which is to obtain proper value for its money," would seem to indicate, on the writer's part, a not very exalted conception of "the general aim" of civilization. The nine colored pictures and the fourteen in black and white are spirited and appear to reflect the manners (and costumes) of high society a century and more ago.

*The conquest of
the Far West.*

"The Last American Frontier" (Macmillan), by Professor Frederic Logan Paxson of the University of Michigan, tells the story of the westward movement, chiefly from 1821 to 1885, in the settlement of our great trans-Mississippi domain. "The last frontier" referred to in the title may be indicated by a line running nearly north and south through Kansas

City. Here, at the bend in the Missouri River, which had thus far furnished a water highway toward the sunset, the westward movement was stayed for a while. The author gives the history of various overland trails, of Indian wars and the government's treatment of the dispossessed redskins, of the formation of new territories, and of the final triumph of the railway over this seemingly impossible stretch of desert and mountain. The significance of the frontier in American history was the subject of a paper by Professor Frederick J. Turner, in the "Annual Report of the American Historical Association" for 1893; and this the author of the book under review notes as containing "the fundamental ideas upon which all recent careful work in western history has been based." No full history of the trans-Mississippi region has yet been written; but Mr. Paxson, while modestly calling his own volume a "sketch," expresses in his preface the hope that before many years he may be able "to exploit in a larger and more elaborate form the mass of detailed information" upon which "The Last American Frontier" is based. That the sources for such a work are by no means scanty is made clear in an appended note of six fine-print pages. Illustrations and maps have been judiciously introduced, and an index is added. The book is emphatically a careful and scholarly piece of work.

Lore and legend of England's patron saint.

A painstaking piece of hagiology has been executed by Mrs. Henry Hulst (Cornelia Steketee Hulst) in her "St. George of Cappadocia in Legend and History" (David Nutt, London). The origin of what may be called the St. George myth is lost in the haze of Aryan legend. The story is now regarded by certain scholars versed in such matters as an Aryan myth capable of a solar interpretation. But whatever its origin, and however important or unimportant to trace the dragon-slayer back to the very first mind that conceived his popularly attractive attributes, Mrs. Hulst has collected all that need concern most of us in regard to this legendary hero and saint. The common version of the story as accepted by the Roman church is first examined, then the version sanctioned by the Greek church; and then some account is given of the spread of the worship of St. George and of his influence, and the further evolution of the legend in allegory and romance. From the Persian legend of Mithra to a cartoon in "Lustige Blätter" entitled "St. Teddy in Combat with the Dollar Dragon" is a long journey; but Mrs. Hulst has accomplished it, and has enlivened the account of her progress with numerous pictures from many sources. In her concluding list of references—a hundred and twenty authorities are cited in the body of the book—one fails to find the Byzantine hagiologist Metaphrastes, whose account of St. George is substantially the one adopted in the Roman "Acta Sanctorum." The work is, nevertheless, a triumph of diligence. It is very attractively executed in its mechanical features.

BRIEFER MENTION.

"A Mother's List of Books for Children," compiled by Mrs. Gertrude Weld Arnold, is published by Messrs. A. C. McClurg & Co. It is the revision of a privately-printed publication, which the compiler first prepared for use in her own home. "The endeavor has been made to choose those fairy tales which are most free from horrible happenings, and to omit all writings which tolerate unkindness to animals." Colonel Higginson writes an introduction warmly commending the book. The titles are annotated, and are grouped according to the ages of their readers—from two to fourteen. The selection is one of the best we have ever seen, and no mother should be without it.

In a short monograph entitled "Was William Shakspeare a Gentleman?" Mr. Samuel A. Tannenbaum shows that a coat-of-arms was granted to John Shakspeare in 1596, and that the application in 1599 was not for an original grant of arms but for permission to impale with the Shakspeare arms those of the ancient and noble family of Arden. Hitherto it has been generally assumed that this second application was for an "exemplification" or "recognition" of what had been an alleged grant, and that Shakspeare used influence to gratify his heraldic ambitions. Thereby a blot, if such it may be called, is removed from the Shakspeare 'scutcheon, and all's gules again.

A monumental one-volume war record has recently been brought to completion in Col. Frederick H. Dyer's "Compendium of the War of the Rebellion" (Cedar Rapids, Ia.: Torch Press). Colonel Dyer has spent forty years in collecting data, tabulating and arranging it, and revising and correcting his material, until he has produced a compact repository of all essential facts and dates pertaining to the men and military organizations engaged in the war, and the actions, big and little, in which they took part. The sources are all official, thus insuring the greatest possible accuracy. The arrangement is in three parts: Organization—covering troops furnished, losses, brigade, division, corps, and army formation, commanders; Action—covering every battle, engagement, and skirmish, showing troops involved in each, and losses when they were officially reported; and History—giving the complete story of the regiments and companies participating in the struggle. To the statistician or historian of the Civil War period, the Compendium will doubtless prove invaluable; and as a reference work it will fill a constantly increasing demand.

"In English Homes," that sumptuous account of English domestic architecture, has now reached its third volume (Scribner). Mr. Charles Latham, as before, furnishes an abundance of clear and beautiful photographs, and Mr. H. Avray Tipping provides the textual comment. The period covered is that of Palladianism, introduced from Italy by Leoni, most skilfully practised by Inigo Jones, and exerting a dominating influence over English architecture up to the time of Sir William Chambers. A comprehensive introduction characterizes the period and gives brief biographical notes of its best-known builders and designers. Forty country houses are then depicted, with historical data and as much architectural comment as the merit of each warrants. Interior decorations by men like Gibbons, Verrio, Laguerre, Kent, Robert Adam, and Chipendale, receive due attention in picture and text.

NOTES.

A new edition of that perennially fascinating book, "The Buccaneers of America," by John Esquemeling, is published by Messrs. E. P. Dutton & Co. in handsome library form, with reproductions of the striking old illustrations.

Messrs. Cassell & Co. publish a third edition of "The Home Life of the Ancient Greeks," as translated by Miss Alice Zimmern from the German of Professor H. Blümner. It is an interesting and copiously illustrated volume.

A new edition, on thin paper, of the books of Mr. Thomas Hardy is now being published by Messrs. Harper & Brothers. "The Return of the Native" and "Jude the Obscure" are the volumes now at hand. Each volume has a photogravure frontispiece.

"Sun Tzu on the Art of War," which is described as "the oldest military treatise in the world," has been translated from the Chinese by Mr. Lionel Giles, who also provides an introduction and many critical notes. Messrs. Luzac & Co., London, are the publishers.

A series of stories of colonial life, written for children, by Mr. James Otis, and designed for use as supplementary school reading, is published by the American Book Co. "Ruth of Boston," "Mary of Plymouth," and "Richard of Jamestown" are the volumes thus far issued.

"Reconstruction in Texas," by Dr. Charles William Ramsdell, is a bulky monograph published by Columbia University in the series of "Studies in History, Economics, and Public Law." Chapters upon the secession of Texas and its war history precede the discussion of the main subject of the work.

A new volume in "The Students' Old Testament," edited by Dr. Charles Foster Kent, is published by Messrs. Charles Scribner's Sons. Its contents are devoted to "The Sermons, Epistles, and Apocalypses of Israel's Prophets," which it supplies abundantly with notes and other critical apparatus.

"English Composition in Theory and Practice" (Macmillan) is a manual made up almost wholly of illustrative examples, duly classified, and has been produced by the joint editorship of a group of five teachers in the Sheffield Scientific School of Yale University, the name of Dr. Henry Seidel Canby heading the list.

Volume II. in the Virginia Series of "Collections of the Illinois State Historical Library" is devoted to the publication of the "Kaskaskia Records, 1778-1790," edited by Professor Clarence Walworth Alvord. Most of the material contained in this important volume is now for the first time put into print, and its value is, of course, very great for the student of Illinois history.

A group of recent issues in the various series of the Field Museum of Natural History includes two publications of great importance: A catalogue of the bronzes in the Museum (copies of the originals in Naples), by that thoroughly competent scholar, Prof. Frank B. Tarbell, and a bulky volume upon "The Birds of Illinois and Wisconsin," by Mr. Charles B. Cory. Both publications are richly illustrated.

A series of booklets coming from Cambridge, and published by the Harvard Coöperative Society, are devoted to modern versions of comparatively unfamiliar works in early English and Continental literature. The two now before us are "Beatrice," a fourteenth century legend written in the Netherlands, and now trans-

lated by Mr. Harold DeWolf Fuller; and "Sir Orfeo," adapted from the Middle English by Mr. Edward Eyre Hunt.

"Venice and Her Treasures," by Mrs. Hugh A. Douglas, is an art guide to the city of the doges, with condensed descriptions and a great many illustrations. It is just the sort of volume to take with one on a tour of inspection of the churches and galleries. With Baedeker in one pocket and this in another, the tourist who runs as he reads should be well equipped. The Messrs. Scribner are the publishers.

The death of Professor William Graham Sumner, which occurred on the twelfth of this month, deprives Yale University of one of her oldest and most useful teachers, and the country of one of its clearest and most authoritative writers in the fields of social and political science. Born in 1840, he graduated at Yale in 1863, and continued his studies at Oxford and Göttingen. After a few years of tutorship at Yale, he was ordained as a clergyman of the Episcopal faith, and for some time was rector of a church in New Jersey. In 1872 he returned to Yale as professor of social and political science, and remained there until his death. Professor Sumner was an earnest and effective advocate of free trade and other economic and social reforms. His best-known books are "Protectionism," "A History of American Currency," and "What the Social Classes Owe to Each Other."

LIST OF NEW BOOKS.

[The following list, containing 104 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND REMINISCENCES.

- Recollections of a Varied Life.** By George Cary Eggleston. 8vo, 354 pages. Henry Holt & Co. \$3. net.
- The First Great Canadian: The Story of Pierre Le Mayne, Sieur D'Iberville.** By Charles B. Reed. Illustrated, 8vo, 265 pages. A. C. McClurg & Co. \$2. net.
- Edward Bulwer, First Baron Lytton of Knebworth: A Social, Personal, and Political Monograph.** By T. H. S. Escott. With portrait, large 8vo, 348 pages. E. P. Dutton & Co. \$2.50 net.
- The Diary of a Daly Débutante.** Anonymous. With portraits, 12mo, 249 pages. Duffield & Co. \$1.25 net.
- The Hygiene of the Soul: The Memoir of a Physician and Philosopher.** By Gustav Pollak. 12mo, 209 pages. Dodd, Mead & Co. \$1.20 net.
- Three Rivers: The James, The Potomac, The Hudson: A Retrospect of Peace and War.** By Joseph Pearson Farley. Illustrated in color, 8vo, 277 pages. Neale Publishing Co. \$2. net.
- During the Reign of Terror: The Journal of My Life during the French Revolution.** By Grace Dalrymple Elliott; translated by E. Jules Méras. With portrait, 12mo, 338 pages. "Court Series of French Memoirs." Sturgis & Walton Co. \$1.50 net.
- Bishop Potter: The People's Friend.** By Harriette A. Keyser. With portrait, 12mo, 196 pages. Thomas Whitaker. \$1. net.

HISTORY.

- The Buccaneers of America: A True Account of the Most Remarkable Assaults Committed of Late Years upon the Coasts of the West Indies by the Buccaneers of Jamaica and Tortuga.** By John Esquemeling. New edition; illustrated, 8vo, 507 pages. E. P. Dutton & Co. \$4. net.
- The History of England, from the Restoration to the death of William III., 1689-1702.** By Richard Lodge. Large 8vo, 517 pages. "The Political History of England." Longmans, Green, & Co. \$2.60 net.
- The Price of Blood: A Sequel to "Rasplata" and "The Battle of Tsushima."** By Captain Vladimir Semenov; translated by Leonard Lemery and F. R. Godfrey. 12mo, 225 pages. E. P. Dutton & Co. \$1.50 net.

Reconstruction in Texas. By Charles William Ramsdell. Large 8vo, 324 pages. "Columbia University Studies." Longmans, Green, & Co. Paper.

GENERAL LITERATURE.

Promenades of an Impressionist. By James Huneker. 12mo, 390 pages. Charles Scribner's Sons. \$1.50 net.
Shakespeare's Roman Plays and their Background. By M. W. MacCallum. 8vo, 665 pages. Macmillan Co. \$3. net.
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The Mystery of Hamlet, Prince of Denmark. By Robert Russell Benedict. 12mo, 120 pages. J. B. Lippincott Co. \$1. net.
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Jude the Obscure. By Thomas Hardy. With frontispiece. 16mo, 488 pages. Harper & Brothers. Cloth, \$1.25; leather, \$1.25 net.
Phaethon, and Other Stories from Ovid. Edited by G. M. Edwards, M.A. 16mo, 132 pages. G. P. Putnam's Sons. 50 cts. net.

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